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APOLLO

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Connoisseurs and Collectors*

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A Musical Conversation

By BERNARDINO LICINIO

On canvas: 43 ins. x 36½ ins.

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CURRENT SHOWS AND COMMENTS

BY
PERSPEX

OBSERVATIONS FROM THE FENCE

THOSE who sit on the fence—that excellent position for seeing both sides of any question and not least those in art—must be extracting a deal of enjoyment from the howls of execration from either side which have rent the January air of London. On the one hand the Royal Academy has devoted its Winter Exhibition to a Victorian orgy with the monumental canvases purchased by them during the last seventy years out of the interest on the Chantrey Trust Funds. On the other, at that other Academy Hall in Oxford Street, the Institute of Contemporary Arts have staged their show "40,000 Years of Modern Art" where a cohort of the moderns are demonstrating their affinity with the primordial and the contemporary savage. In face of this, one is reminded of that occasion when the massive Chesterton encountering the spare Shaw said accusingly: "Anyone seeing you would think there was a famine in this country," and Shaw retorted: "Any-one seeing you would think you caused it."

From the eminence of the fence I would incline to agree that those luscious 50-square-feet canvases in their opulent gold frames which occupy the walls at Burlington House may well be responsible for the wispy Klee's, dismembered Moores, and desiccated Picassos of the Oxford Street basement.

Sir Alfred Munnings, *provocateur*, I suspect, of the Chantrey show, and enjoying enormously the rage of the

critics, propelled me to a vast canvas by that almost legendary lady, Lucy Kemp-Welch, "Colt Hunting in the New Forest." It was a fifty-footer, with a rush of shaggy colts "in their habit as they lived" charging straight out of the canvas towards the spectator. In the background was quite an amount of New Forest. It was all amazingly painted, skilfully designed, very spirited, and—absolutely naturalistic. Lucy Kemp-Welch in 1897 anticipated the camera and technicolour of 1987; for these devices have not yet caught up to her representation. On the other hand, at the Academy Hall, Joan Miro has a "Little White Horse." The canvas is about 12 inches by 9. The horse stands sideways and consists of a barrage-balloon with two legs of sorts, a swan's neck and green head at one end and three black hairs for a tail at the other; a blue truncated triangle forms its shadow, and the rest of the space is simple grey-blue rather dry paint. *C'est tout.*

This is a fair and literal description set down without malice; and from my perch on the fence I confess that, if I found Miss Kemp-Welch's horses too "fulsome" for my XXth century taste, I felt that Señor Miro's had indeed "come tardy off." The reference from Hamlet's excellent instruction in aesthetics may, however, no longer hold. The purpose of art may now be:

"To hold, as 'twere, the Miro up to nature."

My fellow-critics, almost to a man, have put their money on the "Little White Horse" rather than Miss Kemp-Welch's "Colts" or Sir Alfred Munnings' own Windsor Greys. In common with all partisans, they see no virtue at all in the achievements of the other side, when, in fact, there is a great deal of virtue there. A great deal of play has been made concerning the subject of these pictures, with cynical reference to rolicking monks and shaggy cattle in these days when literary meanings and anecdote are out of fashion. All this, of course, cuts no ice. Art is not bad by being realistic and representational, as a moment's consideration of Velasquez or the Dutch Masters will show. It is not bad by being romantic in subject. The Victorians and Edwardians were romantically minded, and already that attitude is giving their work on any of the arts a certain period flavour which is appealing. The detailed and naturalistic method of painting of that period is, we will agree, still severely out of fashion, and few of us can resist making game, so to speak, of Landseer. But Landseer wanted to paint the way he did; and, whatever else may be said, he could paint, he could design his compositions, he could draw. From the modernist viewpoint he is a dyed-in-the-wool Victorian and few of us would now want the *Monarch of the Glen* or *Stags at Bay* over our dining room mantelpieces (even if we had a dining room and not an "alcove")

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THE BANK OF ENGLAND AND ROYAL EXCHANGE.

By GIUSEPPE DI NITTIS (1845-84).

From the Exhibition at Newman's Galleries.

PERSPEX's choice for the Picture of the Month.

looking like the bar of a night-club errant). If one is in doubt of his capacity as an artist, however, one has only to remember his brilliant *coup d'œil*, "Hawking in the Olden Times," in the Kenwood Collection, or the tiny "Landscape" recently acquired by the Tate, to realise that even Homer wakes up.

When as a very young man I wrote one of the first books defending the modern spirit in art the first sentence in it was:

"An artist can choose his own path; his work must be judged by the standards implicit in it."

That was in the early 'twenties and was a plea for the rebels. Now, like most successful minorities, they become a tyranny. The whole of the Chantrey pictures are dismissed as "ghastly junk." The Tate Gallery (built by Sir Henry Tate to house these and his own collection of similar pictures) is acclaimed in the official organ of the B.B.C. for "shooting them promptly down into the cellar." Thus the publicity power of the Press is devoted to the task of disparagement. To defend them at all has a strange feeling of fighting for downtrodden minorities or lost causes.

Surely we can now look at these pictures in their period setting, and accept them as part of our art history. The later works now being purchased from the Fund are naturally smaller (not that size has anything to do with the fundamental problem of art, but one

A P O L L O

realises that it concerns gallery wall space); and they are more "modern." One visitor—an elderly lady who has in her time played a large part in the cultural life of this country—referred to these more recent purchases to me as "the horrors." I quote the comment to show that there is another side to this question than that of the noisy detractors of the way the Chantrey Fund has been used.

In fact, of course, there are still a goodly number of people who enjoy a picture without this almost morbid fear that it tells a story. They will, at need, analyse the colour, the design, the chiaroscuro, all the abstract qualities. And they will also accept the fact that it is of "rollicking monks" or some aspect of genre painting. In fact they appreciate the XIXth century painting for its XIXth century flavour. There are some galleries in London where one can always see quite interesting examples of this kind of naturalistic and representational work painted with the tremendous skill which was often put into it, and pleasing largely because of this sense of innate craftsmanship.

I saw recently at Newman's Gallery—where one can so often enjoy fine flower pieces by Fantin Latour—two very Victorian London scenes by an Italian artist who worked here in the middle of the century, Giuseppe di Nittis. I had intended to comment on this artist's work when I saw it some months ago at Rayner MacConnel's Gallery. I have chosen to reproduce one of these because it illustrates the point I wish to make: that a picture which in its truthfulness to visual fact is a kind of documentary and would probably be bought largely for that reason, can yet be an excellent piece of painting. It already begins to come into its own even as a period piece. Yet deeper in the Victorian manner at Mitchell's Gallery I saw a large canvas by Sir Edward Poynter, who committed the unforgivable sin of being P.R.A. and whose "Visit to Aesculapius" is one of the most characteristic of the Chantrey pictures. This one was called "The Cup of Tantalus" and was a typical late-Victorian Royal Academy picture. I would say, however, that it had more sincerity, more pictorial organisation, more quality of painting than, say, the "Celebes" of Max Ernst which is one of the show pieces at the Modern Show; a picture so vulgarly ugly that it is almost unbearable. The catalogue's helpful assurance that:

"the anthropomorphic monsters of Max Ernst are remarkable parallels to the Sepik ancestral figure whose nose is linked to the genitals like some sinister hermaphrodite" does not intrigue me, I must confess. If I must be given a subject in my pictures I prefer "The Cup of Tantalus."

No, if I descended from my fence it would not be on the Academy Hall side of it. As an intelligent person I am interested in the expressions of primitive and contemporary savage life and the forms created to express unsophisticated ideas and emotions by people of differing cultures. That these sometimes achieve a formal pattern with an appeal that one could call beauty is not to be denied. That they are interesting to the anthropologist, the psychologist, one would agree. But that men nurtured in European culture should deliberately emulate these alien forms—and reveal a preoccupation with the phallic symbolism of them—is at best stupid and at worst diabolism.

Yeats in one of his later poems cries out:

"Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world."

That *cri de cœur* of a sensitive mind might well be made in face of this betrayal of the aspiring spirit of man. We know well enough how much and how sadly our culture and civilisation has failed; we recognise the need to get simplicity and honesty; but this, surely, is not the way of attainment. It is the most violent symptom of the disease of our minds and times.

Strangely at this exhibition I felt that the sincerity of the primitive art in many cases was the deepest criticism of the shallow pretentiousness of these moderns, who are invariably terribly over-sophisticated persons. The simplicity of a child, of a savage, of a peasant or any unspoiled person, is poetry. A pastiche of it affected by blasé intellectuals as a reaction from our urban pattern of living has a curious element of blasphemy in it. And pastiche is written large over the modern section of this exhibition.

Actually, where the modern work is interesting it is because it has nothing to do with this ultra-fashionable cult of the primitive and savage. Picasso, working out the first stages of Cubism with his large "Demoiselles d'Avignon," may have been deliberately carrying the European tradition one step farther than Cézanne had taken it, and thereby the picture is interesting. As to subject—concerning which the modernist wing are so scornful in respect to their opponent's pictures—we learn from the catalogue that this was conceived for a

"work depicting a man with a skull entering a brothel where five

female nudes surround another clothed figure. . . . Picasso's difficulties with this picture seem to have been caused by his desire to retain and strengthen the orgastic nature of his original sketch."

which admirable motive he achieved by:

"reinforcing the expression of unrestrained carnality which, to his European eye, seemed latent in Negro masks."

If the Chantrey Trustees are being urged to spend Sir Francis's money on this nasty-minded stuff, so elaborately boosted by high-brows of the Press, university professors, leading state gallery and museum directors, and the B.B.C. in the interstices of religious broadcasts and uplift talks, I, for one, hope they will turn a deaf ear. The "rollicking monks" and "shaggy cattle," the dullest Neo-classicism of the late Victorians, may be dreary, but they are not as disgusting as these products of artists who seem as though they needs must love the lowest when they see it.

Happily we need go to neither extreme, for there is much being accomplished in art which is neither portly nor pornographic. The immediate reaction from those 40,000 years was to send me to galleries where XIXth century genre and romantic story painting and landscape pursued their innocent way; to Lotinga's where I noticed a charming small Vicat Cole landscape painted with delightful freshness and firmness; to Mitchell's and Newman's as I have mentioned, to Frost & Reed's. Let it be granted that often the literary surface story and the all-too-careful representation of the figures and their surroundings impede the basic aesthetic quality of such pictures. But not necessarily, as those of us who love XVIth century Dutch art or some XVIIIth century Flemish know.

One exhibition of the month well removed from the dust of this arena was that of the Memorial Exhibition at Wildenstein's of the work of Thomas Lowinsky, who died in 1947. Lowinsky's work has a decorative quality, and the portraits an individuality of great charm. His book illustrations with their sense of the harmony between typography and decoration were, to me, the most fundamentally sound aspect of an art which otherwise did not seem ever entirely to find itself. It may be that he tried too many methods in his search. I had a feeling that he would have given something entirely satisfying as a mural artist, for the flatness and two-dimensional decorative values of many of the paintings would have fulfilled the conditions ideal to mural art. The portraits, too, just stopped short of being entirely satisfying, but they had an elusive beauty: they felt so self-contained as a fine portrait should, as though the distinctive personality of the sitter had invested paint and canvas. Perhaps that is the highest praise for portraiture.

Two other exhibitions over on the abstract side of art I found intriguing. One was of the work of an American woman painter, Buffie Johnson, at the Hanover Gallery; the other was the dual show at Gimpel Fils of Fahrniissa Zeid and of two workers in enamels, Pierre and Susanne Fremont. Princess Zeid's work is a curious product of her Turkish upbringing and her contacts with School of Paris art in the cities of Western Europe. It is almost abstract, a broken mosaic of colour patches divided by thick black lines. From this some semblance of the normally visual is hinted, and the whole is gay and brilliantly coloured. Her water-colours are more in the nature of batik with rich, dark colours predominating. I suspect that, here too, there is more decoration than strength; but in neither oils nor water-colours is there possibility of checking her draughtsmanship. The enamels, jewel-like and brilliant as enamels are, made one wonder why this exquisite art does not find more adherents. We could well encourage a revival of the great days of Limoges; and the Fremonts prove how beautiful the results can be.

Buffie Johnson's large oil panels also possess an individuality different from anything I have seen. The sea-things—shells and weed and coral—or the flowers and insects which she brings together and almost loses in a blaze of light tones, are very decorative. Again they are flanked by small bright abstract water-colours where the pattern emerges from the apparently chance running of the colours. Could one enjoy more than a very few of these works? I doubt it; and return to the large oils, carefully omitting one figure subject which fails quite sadly—as figure subjects are apt to do unless there is deep scholarship underlying the gaiety and the decoration.

Perhaps my interest in these abstract painters, and in a good show of Paul Nash's work at the Redfern, will remove the suspicion that I am an irascible and much-bearded Victorian because I cannot entirely condemn the Chantrey pictures nor become lyrical in my enthusiasm for Picasso and his kind.

Remote from the arena is the exhibition of drawings and water-colours, with special groups of Cox and Varley, at Agnew's; and a promised loan exhibition at Slatter's of Old Masters. But of these anon.

Half-an-hour with Henri-Matisse

BY RUSSELL WARREN HOWE

CARAVAGGIO, Velasquez, Turner, Van Gogh and many other artists have taught us to expect a physical link between a painter and his canvases, but Henri-Matisse in no way resembles his art. With his careful dress and manner and his neat apartment in the Boulevard Montparnasse, he is in magnificent contrast to his startling North African orientalism, to his fantasy-arabesques of figure and decoration, to the drenching reds and poster emerald-greens he found in the French Midi, or to the other myriad pure-tints which were on his palette when he returned from the South Seas. At seventy-nine, he is a discreet and simplicity-loving grandfather.

But the popular picture of Matisse, scientific craftsman, is inaccurate. M. René Huygues, curator of paintings at the Louvre, attributes to him an "exquisite and refined impassibility." When I told Matisse this, he nodded characteristically and said, "Look at the walls around you. You will see that what he says is not altogether true."

The walls he indicated were covered by large Indian ink drawings on figure-and-decoration themes, typified by a power of simplicity and gentle French lucidity, by an orchestration of line and arabesque which suggested at one and the same time concision and intensity, and which, transformed into colour, would become an art of independent harmonies, each supporting the other. The essential lesson of each was personal emotion, instinctiveness.

"How can one make art without passion?" asked Matisse. "Without passion, there is no art. The artist to a greater or lesser degree dominates himself, but it is passion which motivates his work."

Some critics have fixed Matisse's aim as the solidity which Cézanne spoke of. Others propose a classic dignity. When I asked him which was correct, he just said, "Look at what I'm doing now," and if the bold Matisse line of his latest work suggested Cézanne and solidity, the group of recent female head-portraits on one of his bedroom walls recalled equally the classic dignity of David (the current exhibition of whose works Matisse had just visited) and the more fluid dignity of Utamaro and Kuniyoshi.

The lasting quality of Matisse rests to a great extent in the drawing. "To draw is to make an idea precise. Drawing is the precision of thought. By it the feelings and the soul of the painter travel without difficulty into the spirit of he who looks on. A work without drawing is a house without a frame," he told me.

Of his method, Matisse speaks freely. For his figure-pieces, his favourite work, he does not always work from studio drawings. He often draws directly from model to canvas.

When I asked him if he believed in a methodical life, he gave a great wink of agreement, for that is one of his strongest principles. "One must work at set hours every day. One must work like a workman. Anyone who has done anything worthwhile has done that." Later he said, "All my life, I have worked all my waking day."

The master of colour chuckles when you mention the conception of Paul Signac's theory that there were a fixed number of complementary tones, and ask him if this conception is absolute. "Assuredly not! Complementaries? There are some which have no name. One can create associations which are not red, not green, not blue. We do not need laws, we just assimilate each new discovery."

Too doctrinaire also is the mind-over-feeling attitude of many cubists. For Matisse, the mind effort is only partly dominant, and it is the instinct which creates. "For me, it is the sensation first, then the idea. I see a bouquet of flowers, it pleases me, I do something. If the cubist conceives an idea and then asks himself 'what sensation does that give me?'—well, I just don't understand that."

The art of Matisse was a courageous individualism, but he modestly describes it in another way—"I owe my art to all painters. When I was young, I worked in the Louvre, copying the old masters, learning their thought, their technique. In modern art, it is indubitably to Cézanne that I owe the most."

The architectural solidity and virility of Matisse is far from the colour-shapes of the impressionist-born art of Gauguin, to whom the textbooks ascribe Matisse's chief inspiration. He says strongly, "The basis of Gauguin's work and mine is not the same." For that reason, Matisse can do no more than "esteem" the impressionistic and gauguinesque art of his old friend Pierre Bonnard.

His most iconoclastic opinion is on Delacroix, whose Journal is now the most-read book among French painters: perhaps because Matisse, in line with French tradition, finds a mysticism like Delacroix's too philosophical, too intellectual—too "literary," as French critics say—he thinks all this interest completely unjustified.

I asked him: "What do you think of the abstract—do you believe that one should deduce one's abstractions from the forms of nature, or that one should create the form, outside of nature?"

Matisse replied, "There is always a measure of reality. The rest, I agree, is imagination. But there are no laws until the work is finished. One cannot make programmes. Painting is a grave art: we have not yet all its spirit, all its reason; nor have we liberty, and that is what is needed most."

On the new painting, Matisse is non-committal. "I am not rightly placed to speak of the art of younger painters. I know better—I was falsely judged myself when I was a young man." And at the mention of surrealism, Matisse puts his chin out sharply—a gesture which is all a Frenchman needs to make in order to say, "That's a different kettle of fish." For the aesthetics which his genius does not span do not much interest him; he is a specialist. "I have no opinion on surrealism. It is difficult, so difficult, to judge the young. We all do that of which we are capable."

I asked him what he would do if he were a young painter in this day and age. "I should be very thankful!" he smiled, adding "but seriously, my life tells you what I should do. I should do what I have done. Now I am almost at the end of the journey, and I cannot know precisely what I would do if I were at the beginning. I am not exactly youthful, and one must have youth to see into the future. If I were young, I would do something, and when I had done it I should know then on what researches I should spend my life.

"To-day, everything is expensive for the painter—colours, materials, life itself. If I were a young painter, I should take a job with a salary, then I would be independent and paint freely.

"My art would not suffer. If I did bad painting, if I decorated Christmas crackers, that would harm my art, but bank-clerk or loading a goods train would be fine.

"Nietzsche said, 'All artists should learn a trade in order to be free.' One need only work three or four hours a day. Then one's painting can be sincere, and one need not worry about the tastes of others. Sometimes, I know, one must work as one can," he says, and then recalls the time when he and Marquet painted laurel leaves all over Jambon's theatre in Paris for one-and-a-half francs an hour.

Unlike Vlaminck, Matisse is undismayed at the modern scene, and to the feelings of the new generation he says, "Anxiety? It is no worse to-day than it was for the Romantics. One must dominate all that. One must be calm; and art should not be worrying or disturbing—it should be balanced, pure, tranquil, restful."

Matisse, in his simplicity, is yet too complex a character to capture in half-an-hour's conversation. I found him in bed after the ritual afternoon nap, dictated by feeble health. He was reading a book on architecture, and by his hand lay the Bible. His assistant was tracing some of his inkline drawings, in connection with his experiments, and the walls were lined with his work. He has a look of intense intelligence, and his rare smile is warm and candid. In his simplicity, he is strangely like his master, Cézanne. He is often wisely non-committal. He is specialized to his art, which is primarily instinctive, and he is no example of Baudelaire's theory that literature, music and painting were interrelated. The only scientific side of his nature seems to be his sure knowledge of anatomy, which lends itself to the discovery of new values, some structural, some less easy to define. He is conscious of his assured place in the history of art, but conscious too that he is of a different period to that of the new painting, and selflessly indifferent to a future that will probably see others going on ahead.

Henri-Matisse has brought all the great traditions of French painting onto a new path, where for many bitter, impoverished years he walked alone, ill and in debt and doubting himself; on that path he now rests, contented.

He has often been called the painter of luxury. One has only to think of the lives of the great Spanish masters to see that few things are more artistic than luxury. He is perhaps a fraction less aptly called the painter of exoticism, for there is little evidence in him of that element which is half of exoticism—fear that the world is destined to become uniform. But at all costs he has in him the other half—the desire for escape, a feeling for broad spaces: one of his parting remarks was, "If I were young, I'd make a tour of the world in a plane. I find that an extraordinary achievement. Why, in a matter of hours, one can be in India, China, South Africa. Miraculous!"

Some Identification Marks on Chinese Ceramic Wares

PART I

MARKS on Chinese ceramic wares are only one of several means of identification. For they can also be misleading or mystifying, as, for instance, when they indicate a reign of manufacture which other evidence and tests contradict. Obviously, marks are either accurate and reliable, or they antedate, usually by two or more reigns, the correct period of a piece. The Chinese would frequently place on their wares the names of Emperors whose reigns were specially noted for ceramic excellence. Thus, while a great quantity of porcelain made during the reign of the famous art-patron, the Emperor K'ang Hsi (1662-1722) bears earlier period marks, one of the commonest marks found on modern wares is that of K'ang Hsi, during whose long rule Chinese ceramics reached the highest pitch of technical excellence. The names of later and inferior periods were naturally not so liable to be employed in this deceptive way. Again, it is sometimes assumed that the correct mark would be placed on the wares made for Imperial use; but even this practice was by no means an unbroken rule. W. B. Honey says in this connection that "it was a common practice for the potter to add to a piece the mark of the period regarded as 'classical' for its type." For example, amongst the wares from the XVIIIth century, white "egg-shell" porcelain bowls sometimes bear the mark of Yung Lo (1403-1425), and those painted in blue on copper-red the marks of Ch'eng Hua (1465-1487) and Hsian Té (1426-1435).

We in the West are inclined to assume that the Chinese habit of placing date-marks upon their ceramic wares of an earlier period than that in which those wares were produced was always with the intent to deceive. This is by no means the case. The Chinese extreme veneration for their ancient past frequently led them to pay tribute to traditional models and types in this way. And, of course, if one of a pair or part of a set required replacing, it was natural to reproduce the missing piece complete with its original date-mark.

The Director of the Imperial Factory at Ching-té Chén, in the Province of Kiangsi, during the early part of the long reign of the Emperor Ch'ien Lung was the celebrated T'ang Ying, who was appointed to the factory during the reign of the previous Emperor, Yung Chêng, in 1728, and promoted to the Directorship on the accession of the Emperor Ch'ien Lung in 1736. He remained in charge of the factory until 1749; and his *Descriptions of Twenty Illustrations of the Manufactory of Porcelain* (1743) provides a wealth of extremely interesting technical information. And, in the later Ching-té Chén T'ao Lu (*The Ceramic Records of Ching-té Chén*, published in 1815 and partly translated by Stanislas Julien, under the title *Histoire et Fabrication de la porcelaine chinoise*, Paris, 1856), we may read that "In imitating the celebrated wares of antiquity he (T'ang Ying) never failed to make an exact copy, and in the imitation of all sorts of famous glazes there were none that he could not cleverly reproduce" (Hobson's translation).

W. B. Honey, in his *Guide to the Later Chinese Porcelain* [periods of K'ang Hsi (1662-1722), Yung Chêng (1723-1735), and Ch'ien Lung (1736-1795), 1927], classifies the different types of marks upon ceramic wares under the following six main headings, viz.:

1. Marks of date, giving the *nien-hao*, or name of the Emperor's reign.
2. Hall Marks and Potters' Marks, indicating often in flowery language where the piece was made and for what special place intended.
3. Marks of Dedication and Good Wishes.
4. Marks of Commendation or Praise.
5. Symbols and Emblems of a pictorial nature.
6. Merchants' Marks and signs of uncertain significance.

The Chinese employ two methods of indicating the Reign Mark. First, by the *nien-hao*, which is the name given to the reign, or part of the reign, of an Emperor. Second, by reference to a cycle of sixty years.

The *nien-hao* is selected for the regnal title after the Emperor has ascended the throne and dates from the beginning of the first new year after his accession, as the reign of an Emperor officially dates from the year following the death of his predecessor. The *nien-hao*, like the name of the Dynasty, is an epithet of good augury drawn from some classical text. Thus the regnal title, K'ang Hsi, means "The Joys of Peace"; the regnal title, Yung Chêng, means "Inviolable Righteousness"; the regnal title, Ch'ien Lung, means

A	B	C	D
漢	劉	宋	北齊後漢
後漢	齊	北周	周
蜀	梁	隋	宋
漢	陳	唐	宋
魏	吳	南	宋
	北魏	梁	元
	西晉	後唐	明
	西晉	後晉	
	東晉	魏	清

Fig. I. Chinese Dynasties 206 B.C. to present time

A.	B.C.	B.	A.D.
1. Han	206	Liu Sung	420
	A.D.		
2. Hou after Han	25	Chi	479
3. Shu Han		Liang	502
4. Wei	221	Ch'en	557
5. Wu		Pei	
		Northern Wei	386-532
6. Hsi	265	Western Wei	535-557
7. Western Chin		Wei	
Tung		Eastern Wei	534-543
8. Eastern Chin	317		

C.	D.
1. Northern Chi	A.D. 550-577
2. Northern Chou	Later Han
3. Sui	557-581
4. T'ang	Later Chou
5. Later Liang	589
6. Later T'ang	Northern Sung
7. Later Chin	618
	Southern Sung
	907
	923
	936
	Yüan
	Ming
	Ch'ing

"Aid of Heaven"; and the regnal title, Kuang Hsü, means "Inherited Lustre." The name of the Manchu, or Ch'ing, Dynasty (1644-1912) means "Pure."

The commonest form of Date Mark is composed of six characters, e.g., *ta ming ch'eng hua nien chih* = made (*chih*) in the period (*nien*) Ch'eng Hua of the Great Ming (Dynasty). Chinese script, as is well known, is read from right to left, and from above downwards. The six-character mark is usually written in two parallel columns of three characters each. Sometimes the two first characters, which give the name of the Dynasty, are omitted. Again, occasionally the characters are written in one horizontal line, as when they occur on the outside of the vessel instead of the more usual place inside the foot-rim. But there is really no fixed rule for the form taken by Marks of Identification, and all manner of variations and combinations of different types and positions can occur. Generally, the Mark is written in underglaze blue; and, if in ordinary script, it is often enclosed in a double ring. This

IDENTIFICATION MARKS ON CHINESE CERAMICS

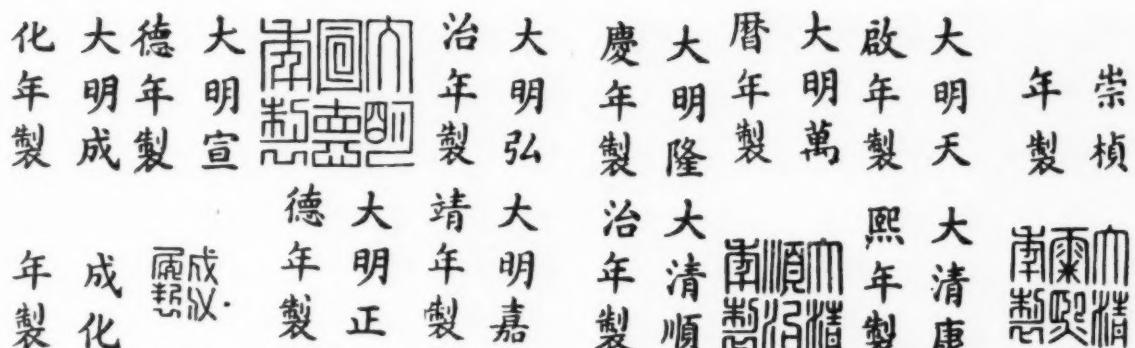


Fig. II. Marks and Seals

(Top) Ch'eng Hua (1465-87)
Hsuan Tê (1426-35)
Hung Chih (1488-1505)
(Below) Ch'eng Hua (1465-87) Chêng Tê (1506-21) Chia Ching (1522-66)

is particularly true of the earlier wares. If the Mark is in seal characters, there will usually be no ring, but sometimes a square frame. The regnal title was frequently changed under the older Dynasties, but, after the accession of the Ming Dynasty in 1368, there was only one instance of such a change—when the Emperor who had reigned as Ch'ing T'ung (1436-1449) returned after seven years of exile and changed the *nien-hao* to T'ien Shun in the year 1457 and resumed his reign until his death in 1464. Sometimes the Mark is impressed or stamped as with a seal on the body of the piece before glazing. It is then nearly always in the form of seal-characters. These seal-characters became more common in the Reign Marks of the XVIIth century and later.

In the method of dating known as the Cyclical System, time is reckoned in periods of sixty years beginning with the year 2637 B.C. Each of the sixty years composing a Cycle has a name composed of two characters—one of the "Ten Stems" combined



Fig. III. Marks and Seals

(Top) Lung Ch'ing (1567-72) Wan Li (1573-1619) T'ien Ch'i (1621-27) Ch'ung Chên (1628-43)
(Centre) Shun Chih (1644-61) K'ang Hsi (1662-1722)
(Below) Yung Chêng (1723-35) Ch'ien Lung (1736-95)

with one of the "Twelve Branches," taken in turn and repeated. The "Ten Stems" are *Kia* and *Yih*; *Ping* and *Ting*; *Wu* and *Ki*; *Kêng* and *Sin*; *Jén* and *Kwei*; and these pairs correspond in this order to the "Five Elements"—Wood or Genial Mildness; Metal or Coolness; Water or Cold; Fire or Inflammability; Earth or Moisture. The "Twelve Branches" are the Twelve Animals of the Duodenary Cycle of Symbols—Rat; Ox; Tiger; Hare; Dragon; Serpent; Horse; Goat; Monkey; Cock; Dog; Pig. By joining the first of the "Twelve Signs" to the first of the "Ten Signs" and continued in succession until the tenth sign is reached, a new combination is started by the eleventh of the series of the "Twelve Branches" being next appended to the sign of the first of the "Ten Stems"; and so on. As the lowest common multiple of ten and twelve is sixty, the same pair of characters does not recur until the sixty-first year, which therefore begins a new cycle. When no indication is given of the particular cycle intended, these Cyclical Marks are of no use by themselves in determining the date of a piece on which they occur. But when a reign-name is given, the actual year can easily be arrived at. Or, again, the general character of the piece may provide a clue to its precise date, as in the case of a mark which occurs on a piece of early *famille rose* porcelain in the British Museum which bears the mark *yu hsin chou nien chih* (made in the thirty-eighth year recurring). The year 1721 can be read for this, because the Emperor K'ang Hsi reigned for over sixty years and the *hsin chou* year thus recurred at the end of his reign. A third mark appears on a pair of vases in the late Ch'ien Lung style in the George Salting collection; and the cycle intended is evidently that beginning in 1804, so that the date may be guessed as 1808.

The Cyclical Signs played a great part in Chinese divination, owing to their supposed connection with the elements or essences which are believed to exercise influence over them in accordance with the order of succession given above. The Twelve Animals of the Duodenary Cycle are thought to exert their special powers according to their attributes over the hour, day or year to which, through the Duodenary Cycle of Symbols, they respectively appertain.

(To be continued)

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A CHINA MANUAL. Edited by NEVILLE WHYMANT. Chinese Government. 10s. 6d. A work on China covering a wide field of Chinese life and activity of much value to all interested in China.

SOME SHEFFIELD PLATE

IT is by no means an easy matter to determine the date at which an article made of an inferior metal was enriched wholly or in part by the process of plating it with one or other of the more precious. Whether or no this could be done with such skill as to deceive, is perhaps beside the point, yet various enactments were passed, even as early as the XIVth century, regulating the practice because it was alleged to be impossible to tell the true from the false. In general terms it is probable that some form of close plating was used, and any metal that could be soldered was capable of being plated with thin sheets of silver or gold.

It was, however, about the middle of the XVIIIth century, at any rate in England, that the method of plating by fusion became of practical utility, and not until between 1763 and 1770 was the possibility of double plating discovered. In brief the method consisted in fusing a sheet of standard silver to an ingot of copper slightly alloyed with zinc and lead, and then reducing it by the pressure of rollers to the required thickness. The resulting composition was found capable, within certain limits, of being worked in just the same way as either of its main constituents, with the added advantage that while it had the outward appearance of the

along these lines may have been made, but I have so far seen no examples, at any rate of English production.

And now here are some specimens of Sheffield or fused plate from the collection of the Cheltenham Museum; they have been selected mainly on account of their shapeliness, novelty, or some interesting technical development which they exhibit.

The circular teapot (Fig. I No. 1), sometimes described as of the "Roman Lamp" pattern, is of a flat shape, about 6½ inches in diameter and standing some 4½ inches high, with bold curves, somewhat bulbous spout, a plain lid with a horn knob, and a handle of shaped wood with a well-marked thumb piece. The metal is double plated with thread mounts at the junction of the curves and around the plating of the lid. A strainer of circular pierced holes is on the inside, formed in the body of the pot before the spout was fixed, and there is a stout base rim of thicker gauge metal than the body. A centre punch mark used in the setting out is accompanied by a looped mark scratched with a point, which is very similar in character to that used by joiners to indicate the trued surface of any wood they might be working. There is some evidence that a maker's mark has also been struck on the bottom



Fig I.
1 (centre).
Teapot, 4½"
high,
"Roman
Lamp"
pattern,
c. 1780-90.

2 (left).
Coffee pot,
9½" high,
c. 1785-90.

3. Chocolate
pot, height
with lid 9",
late XVIIIth
century.

more precious metal, the cost of the material was low owing to the high proportion of copper compared to silver.

Up to the year 1773 the makers of articles of fused plate, or, as it is now usually termed, Sheffield plate, had in many cases been in the habit of marking their wares with somewhat colourable imitations of the silver assay marks, but in that year an Act was passed, one clause of which prohibited marking in any way articles of metal plated with silver. It was not until the year 1784 that a further enactment allowed the stamping of plate with the maker's name and a device not to be confused with an assay mark, provided such mark and device had been previously registered with the Assay Office. The clause was permissive and there was no obligation to mark at all.

With regard to technical methods, as has been pointed out, these were essentially the same as those used in the production of silver goods, with the exception that casting and saw piercing were not practicable, and repoussé has not come to my notice. The main development was in the direction of mechanical methods, and stamping or piercing by the use of dies or punches was the order of the day, particularly towards the end of the period when electro plating was invented and by its cheapness ousted the fused plate which had a monopoly lasting but a hundred years.

Had the discovery not been prostituted to the production of cheaper goods that were in effect imitations, possibly a far more interesting line of development might have been pursued. Think for a moment of the possibilities of patterning a surface by exposing the copper layer beneath the silver and then by patination producing a varied and delightful colouration of the receding planes; gilding of the silver surface wholly or in part might have been tried and produced some worth-while variations in treatment. Experiments

but it seems to have been purposely obliterated and cannot be equated with any recognised mark. So far as can be seen no plate of silver has been inset for the purpose of engraving a coat of arms or initials.

With regard to its date, the simplicity of its lines and the absence of decoration would seem to place it in the late XVIIIth century, probably about 1780-90.

Slightly more elaborate than the teapot just described this coffee pot (Fig. I No. 2) stands about 9½ inches high with a maximum diameter of 4 inches. It is of double plate and has an inset shield of silver upon which is engraved the initial "B" in Gothic script. The spout, with its bold ogee curve, is perhaps not so happily placed as it might be and there is no strainer.

The strongly moulded base and the domed moulded lid with its vent hole and finial are worth noting and it will be observed that the curves of the handle with its thumb piece and lower socket are just beginning to depart from the more austere patterns of an earlier day. On the underneath of the base is the maker's mark of an open hand in a rectangular punch mark first registered by Nathaniel Smith in 1784 but his name does not appear. On one side of the hand mark is a punched figure 3 and on the other three dots; the significance of these marks is obscure, but the Roman numeral III which also occurs near the rim may be a list mark of the owner such as may often be found on articles of silver. This piece may perhaps be dated as of about 1785-90, a good example of simple and restrained design, of good workmanship, and in fine condition.

The chocolate pot (Fig. I No. 3) may be considered a very good example of the simple type turned out by the Sheffield plate workers in the late XVIIIth century. Of circular shape measuring 4½

SOME SHEFFIELD PLATE

inches in diameter at the base and tapering to slightly more than $3\frac{1}{4}$ inches at the top. The pot itself stands just over $7\frac{1}{2}$ inches high or with the lid 9 inches, is of double plate with a flat soldered bottom, and a French gadroon pattern moulding at the base and rim. The lid is of a bold ogee shaped curve with a rim fitting into the top of the pot and a small circular aperture with a hinged lid through which the rod or stick for stirring the mixture was inserted. The junction of the top of the lid with the rim is covered with a narrow strip of silver which has been soldered on very neatly. Upon one side at about half the height a piece of silver has been inserted and engraved with a crest; so skilfully has this been done that the join is not visible. There is a very cleverly cut wooden handle with a thumb piece. A careful examination fails to disclose any maker's mark but it is no doubt work of the late XVIIIth century, very well made and in good condition.

Another simple piece, this pitcher (Fig. II No. 1) as it seems to have been called in the early makers' catalogues, may have been used for hot water or any of the hot mulled drinks popular at the time it was made. Another suggestion is that it was a claret jug and while that is possible the evidence for this attribution is by no means conclusive.

Made of double plate it depends entirely upon its graceful shape and the pleasing curve contrasts for its beauty and interest. It is $12\frac{1}{2}$ inches high with a maximum diameter of $4\frac{1}{2}$ inches, standing on a simply moulded circular base which has a plain reeded member on the top repeated at the junction of the body and neck and around the lip which has a flat ogee shape. The lid is of similar shape with a domed top and spherical finial.

The rather long slender socket, which takes the lower part of the finely-shaped wooden handle, shows a very sensitive feeling for shape and proportion. There seems to be no silver shield inserted but the jointing and finish are remarkably fine and the whole piece is in wonderful condition. There are no maker's marks but on the underside of the base there is a rectangular stamp reading "Silver Edges" and this may be presumed to refer to the reeding to which reference has already been made.

It is of interest to note that the first mention in a catalogue of the silver edge occurs about 1789.

On the whole the piece may perhaps on the grounds of style and design be attributed to J. Younge & Co., and dated about 1785-90.

This interesting piece (Fig. II No. 2) known as a coffee biggin was apparently used as a container for liquid refreshment usually partaken of in the morning and afternoon. It stands about $8\frac{1}{2}$ inches high to the top of the finial, has a diameter of $3\frac{1}{2}$ inches at the base and the same at the rim which is double with a flange to take the wire-framed muslin strainer, also the lid which is separate and was sometimes used as a cup. It is of single plate and although probably originally tinned on the interior no trace of tinning now remains. Curiously enough there is a simple pierced metal strainer to the spout on the inside, apparently an additional precaution against grounds. Although normally described as being used for coffee there is no apparent reason why it should not have contained any liquid desired. Examples may be found provided with a stand and spirit lamp for the purpose of keeping the contents warm.

The shape is a simple truncated ellipse with a curved spout which seems to balance very adequately the wooden handle with its thumb piece. The sole attempt at decoration is the ring of English gadroon pattern at the rim, but it is of so slight a character that it would seem to have been placed there for constructional reasons and not primarily as an embellishment. The lid, which is made in three pieces, has the top turned over and soldered to a flange which is the only piece of metal to show any hammer markings as the body and the rest of the lid have been carefully burnished.

So far as can be seen no silver shield has been inset for engraving purposes and there are no marks to be found. A nice plain homely piece probably made between 1800 and 1805.



Fig. II. 1. Pitcher with silver edges,
attributed to J. Younge & Co.,
c. 1785-90.

2. Coffee biggin, $8\frac{1}{2}$ "
high to finial,
c. 1800-1805.

3. Urn, $12\frac{1}{2}$ " high,
possibly
c. 1785.

This very graceful urn (Fig. II No. 3) with its bold simple curves stands on a square base supported on ball feet at the corners. There is no provision for maintaining the temperature of the contents, and in view of this it may perhaps be described as a tea urn; those used for hot water generally had a spirit lamp or some similar contrivance embodied in the design. It stands some $12\frac{1}{2}$ inches high with a maximum diameter of $4\frac{1}{2}$ inches, made up of single plate, and the inside has been tinned. The curved handles are reeded and have leaf-shaped terminals; the only other decoration on the body is provided by the simple beaded stripes used to cover the joints.

The tap, which projects about $3\frac{1}{2}$ inches from the body, has a plain heart-shaped finger piece of ebony, and a simple continuous leaf pattern decoration with an oval shield on either side. There are no marks of any kind but from the simplicity of its outline and the sparing use of decoration it may probably be dated about 1785 with a margin of a few years either way. In character it is very similar to urns known to have been made by J. Younge & Co., who registered a mark in 1779 and who had a workshop in Union Street, Sheffield. It should, however, be noted that as makers copied any design for which there was a demand it is perhaps not very safe to attribute work to a specific maker solely on the grounds of style. Undoubtedly a very desirable and restrained piece and although there is no inset silver shield, the workmanship is in no way inferior and stands up well to a critical examination of its technique.

The rather charming little handled sweetmeat basket (Fig. III No. 1), measuring 6 inches long by 5 inches wide and having a height of 5 inches to the top of the handle, has an elliptical setting out and although mainly of pressed work is not unpleasantly relieved by the punched piercing which although rather repetitive in character has some charm even though the punches used are perhaps not of a very interesting pattern or character. The handle of plated twisted wire has an elliptical silver shield at its apex upon which are engraved the initials S.W.E. There are no marks and probably the work may be dated at about 1790-1800. A very characteristic little piece of no great distinction but nevertheless well worth recording.

It is difficult to determine why this snuffer tray (Fig. III No. 2) makes such an appeal to one's sense of fitness; it measures 10 by $3\frac{1}{2}$ inches over all on the upper surface and $7\frac{1}{2}$ by $3\frac{1}{2}$ inches on the base.

The setting out is elliptical and probably its charm arises from the contrasts of the curves and the interesting proportions of length to width. With the exception of a gadrooned edge it has no decoration but there is no sense of loss on this account and on the whole it is a very simple, satisfactory piece of work. It is made of

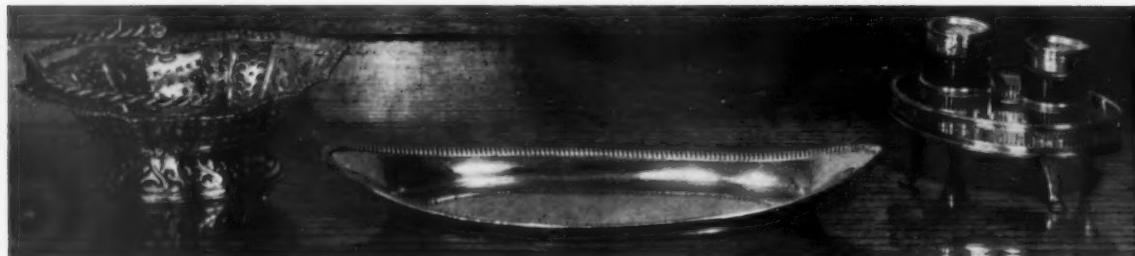


Fig. III. 1. Sweetmeat basket, 6" long, c. 1790-1800.

2. Snuffer tray, 10" x 3 $\frac{1}{8}$ ", probably by N. Smith & Co., c. 1785.3. Ink stand and sand sprinkler of blue Bristol glass, 1 $\frac{1}{2}$ " high, c. 1785-90.

single plate ; no silver shield has been rubbed in, the underneath is tinned, and there are no marks of any kind but it may be dated as work of about 1785 and very similar specimens have been found with the mark of N. Smith & Co. So possibly this piece may be attributed to that firm.

The small ink stand with its ink bottle and sand sprinkler of blue Bristol glass (Fig. III No. 3) is such a dainty little piece that there is a great temptation to allot it to a lady's writing desk. Of double plate and set out as an ellipse measuring 4 $\frac{1}{2}$ by 2 $\frac{1}{2}$ inches and stands about 1 $\frac{1}{2}$ inches high. The feet are delicately fluted and finish with a shell, while the fine punched piercing of the gallery is repeated on the sockets of the ink bottle and sand sprinkler, which are fixed to the body of the stand by a plated pin which passes through the two loops on each socket. An unusual feature of the metal tops of the bottles is that the holes are drilled and not punched and in the case of the sanding bottle the setting-out lines to which the drilling was done are still visible; apparently it was not thought worth whil' to burnish them out. Altogether a piece of great delicacy and shapeliness which may be perhaps dated about 1785-90.

And now just a word in conclusion : it must be confessed that although some of the earlier pieces made of fused plate are wholly charming and satisfying to the eye, yet the use of mechanical aids in its production gradually sapped the vitality of the work. By eliminating the human element in its manufacture, a great deal of the quality was lost, and the constant repetition of a pattern, however well designed and appropriate, becomes tiresome if there is little or no variation in its application to the form it was meant to enrich.

To my mind the burnishing of the work was overdone, producing as it did a smooth perfection of surface from which all trace of the hammer work had been removed, resulting in a loss of liveliness and texture. Perfection in the manipulation of any material would seem to be attained when the utmost that legitimate hand work can do has been done with the tools available. Curiously enough the fewer these are the more interesting is the work, mainly perhaps because some limit is set to the methods that can be successfully employed on one piece, thus producing a unity and rhythm which may be lost by the unrestricted use of more complicated tools.

J.G.N.C.

COLOUR REPRODUCTIONS

(Cover) BERNARDINO LICINIO

VENICE in the first half of the XVIIth century had reached her climax of luxury and power, with all the culture which wealth can bring to a people of innate sensitivity. For a period life was rich and secure. The patricians in their marble palaces along the gleaming waterways, or in villas amid the gracious country to the north, lived an idyllic existence, romantic, refined, wherein art and music enjoyed a patronage as ends in themselves unknown since classic times.

The painting of Giorgione perfectly reflected the mood of this life. His most characteristic pictures were no longer subservient to court or church ; they became introverted, as it were, lyrical expressions of a world of easy culture as Watteau's were two centuries later. After his death there was still the need for this kind of picture. Titian supplied it to some extent, but his very virility, his worldliness, destroyed the mood ; and the mood was everything.

If Giorgione had a successor it was Bernardino Licinio, of whom we know all too little save that he was at work between 1524 and 1541. His work has often been mistaken for Giorgione's own, as well as having been confused with that of other members of the Licinio family. That whole family belong to Pordenone in the Friuli country north of Venice, and their most renowned member is usually known by the name of that tiny township. Bernardino Licinio was a pupil, as well as a relative, of this Giovanni Antonio whom we call Pordenone. His most famous work is the "Madonna and Child between Saints" in the Frari at Venice, but we possess the fine portrait of "Stephanus Nani" in the National Gallery, and the "Family Group" at Hampton Court. He excelled in these half-length group portraits, and this example which came from Lord Kinnaird's Collection shows him in the Giorgionesque mood. The group of exquisites in everyday clothes which yet are sumptuous ; the preoccupation with music ; the scattered flowers ; the beautifully bound music book ; the glimpse beyond the door of the craggy hill-country : all this is part of that world of culture and leisure. It probably was painted as a family group portrait, but the personal associations are now forgotten whilst the mood remains.

The work when it left the Kinnaird Collection in the sale of the pictures from Rossie Priory a year or two since was one of the few chosen for illustration in Christie's Catalogue—a tribute to its charm and importance. It may now be seen at Frederick Rozendaal's Gallery in Duke Street, St. James's.

(Inset) ACHILLE GLISENTI

The XIXth century was the period above all others of the romantic genre picture almost everywhere in Europe. Our own painters in this vein have always proved enormously popular, for we British have literary rather than plastic minds and enjoy an element of story and of not-too-real reality in our pictures. We know little, however, of the work of the later Italian artists, tending to believe that painting ceased with the school of Canaletto, save for a few exceptions like Sehantini. It is refreshing, therefore, to see this example, now showing at Lotinga's Gallery, of the work of Achille Glisenti, a Brescia artist who worked in the middle of the century, and whose best known work is in New York.

"An Appreciative Audience" is typical of the finest of such work by the richness of the detail brought into unison by harmonious colour and lighting. The various groups and individual figures, the still-life studies of brass and pewter and armour, the picture within a picture of the Madonna enshrined over the doorway, the whole mise-en-scène, are skilfully interwoven by the story interest which focuses attention on the singer. The artist has ably exploited his theme to make a picture full of life and interest.

BOOKS RECEIVED

THE JOSHUA ROLL. KURT WEISSMANN. 42s. net. Princeton University Press. (London : Geoffrey Cumberlege.)
BRANGWYN'S PILGRIMAGE. WILLIAM DE BELLEROCHE. Chapman & Hall. 35s. net.



"AN APPRECIATIVE AUDIENCE"

By

ACHILLE GLISENTI

Signed and dated 1875. Canvas: 52 ins. by 37 ins.
"A great painting of superb characterization and delightful colouring."

Now in the possession of G. M. Loring, Ltd., 57 New Bond Street, London, W.1

ROSEWOOD FURNITURE

BY JOHN ELTON

If a final volume were to be added to the history of English furniture, having in each of its sections the name of the leading timber employed, it would be termed the "age of Rosewood," for this effective cabinet wood dominated the Regency and much of the Victorian period. The term covers several kinds of "close-grained, valuable, fragrant cabinet woods," produced chiefly by trees of the genera *Dalbergia*. It is mentioned by John Evelyn in Charles II's reign, but was not used in appreciable quantity until the middle years of the XVIIIth century. The distinctive figure and dark colouring are described by several authorities; and in 1765 it is spoken of as second to mahogany as a furniture wood in Europe. In 1846, it is stated that the "more distinct the darker parts from the purple-red which forms the ground, the more is the wood esteemed." In some XVIIIth century accounts, "black" rosewood is specified. The rich dark colouring of rosewood was attractive from its novelty, and rosewood furniture was especially effective in combination with carved and gilt detail, or with the contrasting brass inlay which is a feature of Regency furniture. The timber was available for English cabinet-makers during the Napoleonic Wars, when direct trade was opened with South America, and Brazil became the most important of the new markets. The fashion for rosewood was reflected in the staining of other woods "rosewood colour"; and in the list of furniture in the *Cottage ornée* described by Surtees in *Handley Cross* (1843), ten chairs, a centre table and side table are listed as of "imitation rosewood."



Fig. II. Pembroke Table, mounted with gilt brass ornaments, c. 1800.

In some cases, a piece of rosewood furniture, such as the Pembroke table (Fig. I), is enriched with cross-bandings of satinwood or tulipwood. The inlay, cut out of sheet brass, and inserted in the veneer fretted to take it, was more effective, and was an English speciality. In the early Regency period, the inlay, often consisting of brass lines or simple frets, was restrained, but the designs became more elaborate after about 1810, and an inlay of intricate design appears during the second quarter of the XIXth century. In a grand piano made for the Prince Regent about 1818, the sides of the case and the pedestal support are enlivened with large panels of brass inlay on a ground of walnut veneer. A London maker, John McLean (also McLean & Son) used gilt brass mounts



Fig. I. Rosewood Pembroke Table, c. 1800. The top banded with satinwood.

very effectively in two pieces which bear his trade label, in combination with richly-figured rosewood veneer. In one of these pieces, a secretary in the Victoria and Albert Museum, the lower stage is veneered with boldly-figured black rosewood, relieved by rosettes, mouldings, festoons and lion masks in gilt brass. The upper stage consists of two tiers of brass shelves, surmounted by two small busts in gilt brass. Seat furniture was made in rosewood, but on the smaller surfaces its characteristic figure is less effective. In 1835 it is stated that there was a disuse of inlay and a return to carved enrichments, but rosewood continued to be the premier timber for English furniture. In a journal of this date, "the card tables, the occasional sofa-tables, as well as the frames of the sofas are usually of rosewood, plain and not inlaid, but of a superior description, richly carved."



Fig. III. Rosewood cylinder-fronted bureau, the desk fitting veneered with satinwood.

THE DECORATION OF SOME OLD ENGLISH KEYBOARD INSTRUMENTS—Part II

BY EDWARD CROFT-MURRAY

ONE other late harpsichord should be mentioned on account of its remarkable form and decoration. It was designed by Robert Adam for Catherine the Great of Russia, and the original drawing for it, dated 1774, is preserved in the Soane Museum (Fig. I). In order to give it a symmetrical appearance as a piece of furniture, what normally would have been the tapered end was apparently concealed by a false front and side repeating the shape of the keyboard end. The space so created could have been used to contain an extra folding music desk for use by a string or wind player. The case was intended to be inlaid or

centuries were made in great quantities. They are the most common form of old keyboard instrument to be met with nowadays in antique shops, where they are almost inevitably given the more picturesque and old-world name of "spinets" by their sellers, and often barbarously but conveniently turned into sideboards or dressing-tables by their buyers.

Broadwood, who inherited all his father-in-law's progressive spirit, realised the importance of the new instrument and began making square pianos on the Zumpe pattern in 1773, following these up by grand pianos, the earliest recorded of which dates from 1781, while in 1783 he took out a patent for two pedals. The rival house of Kirkman also began making pianos at about the same time, and gradually other makers followed suit, as the new instrument displaced the harpsichord and spinet.

Joseph Merlin, a fascinating figure, who besides making several ingenious musical instruments, including a combined harpsichord and piano patented in 1774,² was also the inventor of the roller-skate, is stated by Dr. Burney to have made the first grand piano with six octaves.³ Other firms which should be mentioned are William and Robert Stodart, first of Wardour Street and then of Golden Square, who were disciples of Broadwood; Longman and Broderip, of the Harp and Crown, Cheapside, and their successor, Muzio Clementi (b. 1752, d. 1832), who as a composer and executant may be regarded as the founder of modern piano writing and technique.

Generally speaking, these early pianos followed closely the refined elegance of English furniture of the period. The sides were veneered with mahogany or some more precious wood, bordered with stringing and crossbanding. The stands were at first of the four-legged trestle



Fig. I. Original design by Robert Adam for a harpsichord for Catherine the Great of Russia, 1774.
Sir John Soane's Museum. By courtesy of the Curator.

painted with typical Adam motifs, and the supports of the stand were to be carved as satyrs. We are told that the "design was considerably altered by the person who executed the work," though as drawn by Adam it would appear to have been quite a feasible one. Unfortunately the maker's name has not been recorded, nor is it known whether the instrument has survived.¹

Mention has already been made of John Broadwood's connection with the pianoforte. Bartolomeo Cristofori, a Paduan harpsichord maker working in Florence, is generally credited with the invention of this revolutionary and epoch-making instrument in, or a little before, 1709. The two Cristofori pianos which have survived are of the traditional harpsichord shape.

The pianoforte reached England in the 1760's, its earliest makers in this country being a Dutchman, Americus Backers, of Jermyn Street, and a German, Johann Zumpe, both of whom were closely connected with the house of Shudi. Backers is said to have made the first "grand piano" here, copying the shape of the harpsichord; Zumpe made the first square, on the plan of the old rectangular virginal and clavichord (Fig. II). Square pianos immediately became popular, and during the XVIIth and early XIXth



Fig. II. Square Pianoforte by Johann Zumpe, 1767. Victoria and Albert Museum. By courtesy of the Director and Secretary.

A P O L L O

variety, like those of the contemporary harpsichords. Later, for square pianos a more elegant form was evolved, following the contours of the case, often with a shelf between the legs on which to place music when not in use.

Not unnaturally it was to the panels over the keyboards that the makers confined their more characteristic embellishments. Broadwood followed in the restrained tradition of his house, usually contenting himself with plain satinwood bearing the name and address of his firm in fine lettering. On one occasion, however, in 1796, he employed no less a distinguished cabinet-maker than Thomas Sheraton to design the case of what must have been one of the most splendid instruments of the time: a six-octave grand piano for the Spanish Prime Minister, Don Miguel de Godoy, now in the collection of Mr. and Mrs. George E. Cluett, of New York.⁴ It has a satin-wood case inlaid in typical late XVIIIth century style with coloured woods, further enriched with water-gilt mouldings and Wedgwood and Tassie medallions, together with a miniature portrait of Godoy (since disappeared) by Alexander Taylor. The cost was over £220 with 10 guineas extra for the miniature.

Longman and Broderip favoured above their keyboards a panel with the firm's name on an oval white enamel medallion, flanked by inlaid swags of husks recalling in a simpler form some of the later decoration of the Kirkmans. Clementi used a satinwood panel on which his name and address are lettered in gold on a dark blue or green ground within an oval flanked by swags or bunches of naturalistic flowers in colours, obviously inspired by contemporary painted furniture.

The increasing attempts to harmonise keyboard instruments with the surrounding furniture of a room had an effect not only on the choice of their decoration, but also on their shape. We have already noted the instrument designed by Robert Adam for Catherine the Great, which was obviously intended to look, when closed, like a long console table. A similar idea was carried out by the unknown maker of a "square piano," dating from about 1785, prettily disguised as a semi-circular sidetable, formerly in the collection of the late Mr. G. D. Hobson, M.V.O. In 1795 William Stodart patented an upright grand piano, having all the advantages of tone of the larger instrument without any of its disadvantages of length; it was intended to go against the wall, and Stodart ingeniously designed it to look like a tall bookcase. The "book-

case-piano" paved the way for the "cottage" or "upright" which came into being in the early years of the XIXth century and eventually took the place of the square. Even in its early stages the small upright was sometimes made to look like a cabinet, as in the case of a charming example, in the possession of Messrs. Broadwood, by Isaac John Hawkins, one of the instrument's originators, which is mounted with ormolu in Empire-Egyptian taste.⁵

Up to early Victorian times the cases of both grand and square pianos kept to their respective traditional forms, while the decorations followed the changing fashions in furniture design. The old trestle-stand gave place to turned legs screwed into the instrument, thicker and less elegant than before, in order to support a frame often made heavier through metal strengthening devices and keyboards now commonly extending to 6 or 6½ octaves. Sometimes the legs were very appropriately shaped as lyres; and Broadwood also made use of the lyre to hold the pedals in the centre below the keyboard, which has become a normal contrivance for pedals ever since. Cases continued to be mainly veneered with mahogany like that of the famous instrument sent by Broadwood to Beethoven in 1817.⁶ After about 1810, however, rosewood inlaid with fillets and other patterns in brass was sometimes used together with ormolu handles and mouldings. Fine examples in this typical late Georgian manner are a Broadwood grand in the collection of the Hon. Mrs. Basil Ionides at Buxted, and a Clementi in that of Lord Bristol at Ickworth (Fig. III). In a similar style are three unusual instruments by I. H. R. Mott (c. 1817), one at Buckingham Palace, another in the Royal Pavilion at Brighton, and the third in the National Museum of Wales, Cardiff (Fig. IV). Characteristic features are their single, triangular or columnar supports (monopodia), analogous to those of contemporary loo-tables, and the "cylinder" lid over the keys, instead of the old detachable front board. The elaborate brass inlay of the one from Cardiff, here reproduced, is clearly inspired by Buhl furniture of a much earlier period. Finally, as an example of a grand piano made on the eve of Victoria's accession, should be cited a Broadwood belonging to Mr. Alfred Fellows. This has a long dark rosewood case with a mitre end, but with



Fig. III. Grand Pianoforte by Muzio Clementi, c. 1820. Ickworth Park. By courtesy of the Marquis of Bristol.



Fig. IV. Grand Pianoforte by I. H. R. Mott, c. 1817. National Museum of Wales, Cardiff. By courtesy of the Director.

OLD ENGLISH KEYBOARD INSTRUMENTS

curved, instead of square, cheek-pieces, carved with a heavy neoclassic honeysuckle motif, and a cylinder lid over the keys. The reeded legs are still quite elegant in shape.

By the middle of the XIXth century the design of the grand piano had sadly deteriorated, as may be seen in the Broadwood used by Chopin on his visit to London in 1848.⁸ This decline was due to the heavy iron frame which now had to be accommodated, as well as to a general lowering of taste in furniture design and cabinet-making. A tradition of figured veneer on the cases survived till late in the century, but in their time these gave place to utilitarian varnishes of shiny black or brown. Sometimes in recent years attempts have been made to give a "period" feeling to an instrument with a "Chippendale" or even a "Jacobean" case, but without any real success. To-day, however, as an outcome of the new interest in early music, there has arisen in this country a flourishing school of makers of harpsichords, virginals and clavichords, whose qualities of workmanship and design bid fair to equal those of the great craftsmen of the past.

¹ James: *Early Keyboard Instruments*, p. 133. Mr. James suggests that the keyboard was intended to be placed in the centre of the front of the instrument, but the explanation of the design as given above, with the keyboard in its normal position at the end, would seem to be more likely.

² An example is in the possession of Prof. A. E. Richardson, R.A., F.S.A. From information kindly communicated by Mr. Hugh Gough.

³ Cf. Dr. Burney's Will, dated 28:iv:1807. "My large Pianoforte with additional keys at the top and bottom originally made by Merlin with a Compass of six Octaves the first that was ever constructed expressly at my desire for duets a Quatre Mains in 1777 I bequeath to my daughter Esther to keep or sell . . ." From information kindly communicated by Miss Phyllis Mann.

⁴ James: *Op. cit.*, p. 142, Pl. lix.

⁵ Rosamond E. M. Harding, *The Piano-forte*, 1933, p. 223, Pl. iii.

⁶ Grove, 1928, Vol. IV, p. 166, Pl. lix.

⁷ H. Clifford Smith, *Buckingham Palace*, 1931, Pl. 165.

⁸ Grove, 1928, Vol. IV, p. 166, Pl. lix.



THE PRICE OF ART

THE YEAR'S ART, 1945-1947. Hutchinson & Co. Ltd. 3 gns.
ART PRICES CURRENT. Volume XXIV. Art Trade Press.
7 gns.

YOU will have noticed how every collector owns something he has "picked up for nothing." In fact, no collection is complete without this valuable little object, the story of which provides such enjoyable telling, and points the keen discernment of the owner in an unassuming way. It is best to listen patiently, for you have been given your chance to recall, at considerable length, an even more remarkable find. In other words, it is always possible for the collector to say how little, but never how much.

That must be left to the commentators on art sales, such as Mr. A. C. R. Carter, who, in *The Year's Art*, records the highest auction prices between 1945 and 1947. It is true that the majority of collectors will be well out of their depths in Mr. Carter's world, where only sums above £90 for oil-paintings, £300 for furniture and china, and £500 for silver, attract his notice. His enthusiasm for the mammoth bid was rewarded, during the period under review, by a final nod in the Swaythling sale, at which a Constable changed hands at £43,050. But the book is well illustrated and includes a lively commentary, for which Mr. Carter has the benefit of his immense experience and memory to draw upon. There is also much information concerning activities in the international world of art, and a useful index of British and foreign dealers.

Art Prices Current, on the other hand, is solely concerned with auction prices, and covers the 1945-1946 season. Twenty-one thousand, drawn from British, American and French salerooms, are recorded and indexed with expert skill. The work is divided into four main sections, of which those dealing with silver and modern paintings are the most significant. Here there is the least risk of misleading catalogue attributions. It is fortunate that silversmiths have persisted in their obliging practice of dating and identifying their work since Tudor times, and the habit has been caught by XIXth century and contemporary painters.

Elsewhere, we are on less certain ground. For instance, was the Rembrandt which brought £47, almost within earshot of the National Gallery, the *coup de théâtre* of the year? We should have heard had such been the case, and yet it was not included in the ranks of the "afters." An elaborate *bonheur-du-Jour*, stamped with the august name of Lavasseur, seems cheap at £145, when another by Pioniez, a lesser name, brings £1,365. It is in such instances that one is reminded of Wilde's cynic, who knew the price of everything and the value of nothing.

R.S.T.

SHAFTS FROM APOLLO'S BOW

25. Sartre Resartus

If you are an Existentialist—and if you are not you will not find a single friend in all the bed-sits of Bloomsbury—you will know exactly what *Angst* is. That is to say you will know it by that piercing name; for, alas, even those who know not Jean-Paul Sartre need only turn on the six-o'clock news, or glance at our daily paper, or look anywhere beyond the circle of pleasant and decent folk whom most of us have as friends, to contact this "vague sense of universal insecurity." One would not be concerned with this ever-present *malaise* in this column were it not that Herbert Read, having defined this *Angst* as "cosmic anguish," has laid upon it the responsibility for the "abstract and unnatural forms of modern art."

I would agree that this sounds feasible if not exactly festive. Whenever I am confronted by those ladies whose countenances (if any) betray their concern at the untoward disappearance of their abdomens; or those clowns who look like the most poignant moments in Pagliacci; or those dolls' heads which gaze with blue saucer eyes from an environment of somewhat uncertain conchology; I get precisely this feeling of *Angst*.

I wonder if ever there were a period when pictures were so unhappy, so joyless? Spanish art, maybe, with its tortured saints of tortured libertarians. Recurring phases of German art even before the Expressionists expressed their dissatisfaction with the outcome of the 1914-18 war. Elsewhere in art the most unpleasant human experiences are treated with joyous verve. Saints are tortured with obvious gusto: the oil boils with beautiful bubbles; swords and axes flash in the sunlight; Catherine lies languidly across her wheel; Sebastian wears his arrows with boyish charm; and the gaily clad officials, executioners and spectators at these events look on with obvious pleasure at the tidiness of the proceedings.

But of *Angst*, not a sign.

Equally the battle pictures are full of *joie de vivre* however many people are being killed; and the genre studies of such unpleasant affairs as the selling-up of the old home or the beating of a schoolboy are marked by a gay insouciance rather than by "cosmic anguish."

It is not as though the world has ever been a comfortable and secure place to live in, nor have men believed that it was. Even the smug XIXth century was full of social distress, international threat, economic menace, and philosophic doubt. But its art, its literature, were full of joy; the joy of creation making everything in its own image. I would agree that there is a degree of *Angst* in Michelangelo; and, of course, a great deal in El Greco and Goya, but they are Spaniards, and I begin to suspect that it is a Spanish quality which has spread over much modern art by contagion from Picasso.

He certainly suffers from it badly. Even the comparatively charming works of the Blue and Pink Periods are singularly joyless; and as his figures moved from the tubercular to the Cubist this quality becomes more marked. Certainly those unblissed *De-moisielles d'Avignon* look as though they get little joy from things; and the "Femme au Chignon," who is comparatively plump (this work being what passed with Picasso as a portrait of his mistress), looks singularly terrified. However, since one Picasso eulogist describes how the artist:

"purposes the mouth, exaggerates the division of the forehead, and scars one cheek with a facet of light just below the eye that suggests a sliding cut from a knife," it is understandable. Any mistress—I write from hearsay—might well possess a certain amount of *Angst* if her face was scarred by a sliding cut from a knife, just below the eye."

The reference to this quality of "cosmic anguish" which led me to this dissertation was made to include all the forms of non-realistic primitive art so beloved by the contemporary critic. Personally I should have thought that the gay Polynesians were the last people to suffer from such a mood. Did not Gauguin fly to Tahiti and Robert Louis Stevenson to Samoa precisely to escape "this strange disease of modern life,

With its sick hurry, its divided aims"?

So the problem remains unsolved why these contemporary artists wish to express these, one would have thought rather unnecessary, moods. And why the highbrow contemporary critics share their preoccupation with misery. Do they all belong to the company of that character in A. A. Milne who when asked politely: "How do you do?" replied: "I don't. There are people who do and people who don't. I'm one of those who do not do at all."

I had never before realised that this was *Angst*.

JOHN SELL COTMAN

A recently discovered early work in oil

IN comparison with his work in water-colour and monochrome, the output of John Sell Cotman in the oil medium was comparatively small.

It was, however, of a very high order and occupies a most important place in British—indeed, in European—painting.

Briefly, in oil there are three distinct phases in his development.

The early stage begins in the opening years of the XIXth century—around 1806-7—when his skill as a water-colour painter had markedly progressed, and continued until he had created that



FOLKESTONE.
Oil on canvas, 15½ x 21 ins.

By John Sell Cotman.
Collection Dr. Geoffrey Bourne.

outstanding masterpiece, "The Waterfall," about 1816, formerly in the collection of Mr. Russell Colman at Crown Point, Norwich, and now, by his bequest, the property of the Norwich Corporation.

By the way, it was almost certainly the monochrome drawing of "The Waterfall" and not the oil version, which Cotman showed at the Norwich Society Exhibition in 1808.

During these years he employed the low-toned palette, then so much in vogue; the architectural structure was based upon the Claudian tradition—for Cotman, in contrast to Crome, remained a classicist all his life.

He was, however, influenced in a subsidiary way by other trends. The Venetians, particularly in respect to colour, left their mark upon him, as for example the sumptuous colour scheme in the Kirby Bedon water-colour, which forms part of the Colman bequest to Norwich, and numerous other water-colours are evidence of this influence.

The late period of Venetian art, as exemplified by Canaletto, not only as regards colour, but also in the modified baroque treatment of figures and buildings, was, also, for him, a continuous source of inspiration.

In "The Waterfall," "The Bittern" and the small group of oils around them, he arrived at this happy amalgam of the Classical and the Venetian through the example of Sébastien Bourdon, a painter still under a cloud in contemporary appreciation, who succeeded in amalgamating the classical outlook of Claude and Nicholas Poussin and the full-blooded colour approach of Titian and his contemporaries.

It is a curious fact that when creative pictorial minds come under the spell of some dominant influence of the past, they

generally have to assimilate it in diluted form. Thus Gainsborough, in his early Suffolk period, had recourse to Wynants rather than to Ruisdael, and in his Bath and London periods approached the majesty of Rubens through the watered-down Van Dyck.

Bourdon, in the case of Cotman, supplied the means of his digesting Titian and the great Venetians grouped around him.

The visits to Normandy in 1817, 1818 and 1820, which occurred after his creation of "The Waterfall," drastically changed Cotman's outlook, particularly regarding his palette, and brought into being his second period. Bonington and Delacroix were then at work in France—with all these three, Delacroix, Bonington and Cotman, Rubens was the unconscious basis of their inspiration—transition was in the air and the higher keyed palette, destined to dominate not only contemporary painting in oil at the period, but all subsequent developments, was already in process of embryonic adoption.

Turner and Cotman were converts to the new colour scheme with results of which we are aware.

This was more quickly apparent in the case of Turner. With Cotman it bore fruit in the magnificent series, small in number but of greatest import—"The Drop Gate" in the Tate Gallery, "The Baggage Wagon" and "The Mishap" in the Castle Museum, Norwich, the "Silver Birches" and the "Normandy River" in the Colman bequest at the Castle Museum, and a few others.

In these two periods, the first exemplified by "The Waterfall" on the one hand, and the second around 1823-26, Cotman as an oil painter had probably shot his bolt.

Certainly, he subsequently produced a number of oil paintings, but technically perfect as they frequently are, they can hardly be said to be of the same creative import as their predecessors.

The very early years of Cotman's incursions into the oil medium have remained somewhat nebulous. The earliest were mostly coast scenes, of which "Cromer Beach," in the collection of the late Sir Hickman Bacon, and "Boats at Anchor," in the collection of the late Sir Gervase Beckett, are examples.

Then we have the "Boy at Marbles" and "The Beggar Boy" (Colman Collection), which Cotman showed at the 1808 exhibition in Norwich. The



FOLKESTONE.
Oil on canvas, 24½ x 36 ins.

By William Marlow.
Collection Mr. John Borthwick.

discovery of a still earlier painting than any of these is, therefore, a matter of considerable importance in the history of Cotman's development.

A precious example has come to light comparatively recently. It represents a view of the beach at Folkestone and is the property of Dr. Geoffrey Bourne, who discovered it by accident in a

JOHN SELL COTMAN

secondhand shop in London. The picture is in excellent preservation and well framed. It is painted on canvas and measures $15\frac{1}{2} \times 21$ inches. Upon the frame, in old lettering, is painted the name "John Sell Cotman."

The technique indicates that it comes from a very early period in Cotman's career. Tentative and somewhat meticulous, it heralds, however, a confidence auguring well for Cotman's future in the oil medium.

Some time after acquiring his picture, Dr. Bourne came across a picture by William Marlow (1740-1813), the property of Mr. John Borthwick, much larger in size—it measures $24\frac{1}{2} \times 36$ inches and is painted on canvas—than his Cotman, but of almost identical subject. Marlow visited France and Italy during the years 1765-8, and came under the influence of Canaletto and the Venetians.

The two pictures are here illustrated. Obviously, Cotman must have seen this Marlow, or a version of it. Marlow was in much demand by collectors of the period. Cotman was so impressed by it that he adopted the theme, with important modifications, for his own picture.

It will be noticed that he substituted his own sky for that of Marlow; he reinforced and slightly rearranged the group of buildings and boats in the middle distance; he somewhat compressed the intervals between the three figures hauling at the rope, and added a fourth at the extreme right. He varied the boats riding on the sea, and the figures in them, adding strength—he accentuated a desirable high light to one of the figures in the boat nearest the shore, simplified the Marlow sea with its numerous waves, and substituted a version of the sea he had culled from John Crome, under whose influence he was, in large measure, at this early stage, and reduced the size and importance of the church upon the distant hill. He eliminated Marlow's anchor from the extreme right foreground, thus adding cohesion to the whole composition.

Cotman can thus not be said to have made a copy of the Marlow. His work can only be considered as an interpretation of Marlow's "Folkestone" with such modifications by himself that, barring the general lay-out, we are in the presence not only of an important oil painting by Cotman himself, but also of, perhaps, the earliest effort in the oil medium from his brush with which we are acquainted up to now, earlier than the Hickman Bacon and Beckett pictures or any of that small series with which they are co-related.

Upon technical grounds, this Cotman "Folkestone" should date between 1806 and 1807.

PERCY MOORE TURNER.



Losing London's Entrepôt Trade

THE art trade is one of the most delicate and difficult forms of commerce, and relies to an extent unparalleled in other trades on a highly-organised system of mutual confidence between individuals all over the world, a system which takes years of hard and tactful work to build up, and which can in the space of a few months be thrown perhaps permanently out of gear in any one country where conditions become difficult for its growth.

In London before the war there had grown up a system for the handling and dispersal of works of art and rare books which certainly surpassed that organised in any other country of the modern world. Consequently to London for dispersal by auction came armour and rare books and manuscripts from Germany, from Italy the well-known De Cosson collection of armour, from France the fine pictures and works of art from the collections of the Comtesse de Greffulhe and Monsieur Adrien Fauchier-Magnan, the Boudins of Monsieur Laffon, from Austria the pictures and jewels of the Royal House of France, from Germany the great majolica collection of Herr Pringsheim, from Switzerland the celebrated libraries of the Comte de Suzannet and Madame Mallet, from Belgium the great collection of colour prints from a noble house, from America the great Schiff library, the Clarence Mackay armour and the great collection of miniatures formed by Pierpont Morgan, and even from Soviet Russia rare books and antiquities. During those years only one or two comparable collections found their way to New York or to the Continental auction centres from abroad.

It is interesting to examine in simple terms why London became the art dispersal centre of the world at that moment.

First, sterling was a currency which was convertible and in which foreigners had confidence. Secondly, there were no restrictions on the import or export of works of art. Thirdly, and not least important, London was more highly organised for dispersal than any other centre in the world.

The first statement needs no explanation, though it is worth

noting that the present artificial pound-dollar rate means that it has become more difficult to sell to America, because the margin of price-rise in this country in terms of sterling for works of art (always exceedingly sensitive to inflation) often deprives an American dealer of his profit-margin on a work of art bought in London for re-sale in the U.S.A.

The second statement is so clearly capable of proof, and so often conveniently overlooked, that it is worth making a special point of it. In no country in the world where restrictions or disproportionate taxes on the import, export or sale of works of art were put in force did the art market not crumble overnight. Restrictions were imposed in Austria and the auction market was nationalised: Vienna ceased overnight to be an art centre, the principal dealers left for more convenient centres. In Italy Mussolini imposed restrictions on the export of works of art: Rome at once ceased to be a centre and most dealers of importance established themselves in Switzerland or elsewhere abroad: smuggling grew to very considerable proportions. In Paris there was lack of confidence in the franc, and the state taxes on sales at the national auction-house kept the big collections away.

The London market is suffering badly from such a process at this moment. My colleagues and I have recently made a number of visits abroad to renew contact with our former clients. We are grieved but hardly surprised to find that collectors abroad are now being offered important works of art from New York, whether great European collections have been transported by one means and another: it is particularly sad in that the owners of several of these collections were in direct contact with us immediately before the war with a view to the sale of their collections in London.

Now the Treasury have recently somewhat relaxed the regulations controlling the import of works of art for sale in London: but unfortunately from soft-currency countries only. It is a remarkable tribute to the London art market that it is in fact from the hard-currency countries (and the Dominions) that we are at the moment being offered sales of important collections, which under present regulations we cannot handle, except by means of private sales by-passing London and depriving London of the kudos and the foreign currency which big sales bring by attracting buyers to London.

What is the art business worth to this country? To read Government statements one would think that only the export of such things as motor cars and whisky are worth fostering; in fact in 1939, the last year for which we have reliable figures, the art trade and book business together produced more dollars than any other category of exports except whisky. But, say some, surely our patrimony of art treasures is gradually slipping away to the U.S.A.? The answer is "No." In general the "finest" works of art sold in London since the war have stayed in this country. There are two main classes of goods that America wants at the moment: one is French impressionist and post-impressionist paintings; the other is Victoriana. Occasionally a fine early Italian drawing or painting slips across the Atlantic, but the bulk of our export is in quantity not quality. Tons and tons of coloured glass, paperweights, late Georgian silver, small pieces of late Georgian furniture, china and bric-à-brac of all sorts flow across the Atlantic where they bring a handsome profit in dollars. These we can well spare, though supplies will be reduced unless we can bring replacements from the Continent. The fine pictures, the important books as often as not stay in England, where there are probably more, and more intelligent, collectors than at any time since 1914, and collectors who, as Europeans have learned to do for hundreds of years, are prepared to invest capital in the possession of fine things, rather than buy only out of income when times are good as the Americans still continue to do.

It is this body of taste and knowledge in the art world in this country which sharpens the keenness and perceptions of collectors and dealers alike, and engenders a commerce in works of art which is still capable of leading the world, if restrictions could be lifted.

But in lifting the restrictions the Treasury must be prepared to take a normal business risk. There is no way in which it would be possible to measure statistically the amount of goods which sold in London are eventually dispersed to hard-currency countries. Many items of the hundreds of lots sold by auction in London each day are knocked down to English buyers: of these a large proportion eventually finds its way abroad, funnelled through the highly organised system of the dealers who by long experience and the building up of confidence know where, eventually, to find a buyer.

Goods must never stagnate. If a dealer who has a branch in New York finds that his New York stock is beginning to pall on his clients, he must be able to keep his goods fresh and in circulation

(Continued on page 54)

THE BASILICA OF SAN CLEMENTE

BY JASNA PERVAN KOTROMAN

THE basilica of San Clemente is one of the most interesting monuments in Rome and contains precious work of ancient, mediaeval and modern art, comprising a series of constructions superimposed one upon the other, and embracing a period of more than 20 centuries.

At the lowest level, some 50 feet below the ground, are some very ancient walls of a Roman palace, which apparently belonged to the senatorial house of the Flavii.

Above this palace was constructed the basilica of the period of Constantine which is mentioned by St. Jerome. Over the ruins of this basilica was erected the church of the Middle Ages which is in use to-day.

The present church was for centuries identified with the primitive basilica of the IVth century. Although this basilica has the primitive form and type, it is not the ancient church mentioned by St. Jerome. The archaeologists of the XIXth century brought to light, after 800 years of oblivion, monuments not only of the IVth century, but of the days of St. Clement and the apostles, and even of pre-Christian times.

Fr. Mullooly, Prior of the Irish Dominicans, began excavations in 1857 and discovered the subterranean basilica with its walls of the age of Constantine, the Mithraic cave of the IIIrd century, which was a building adjoining the Flavian palace, and lastly the tufo walls of a palace which the archaeologists of the time (De Rossi, Marucchi) believed to be the palace of "Tarquin the Proud," or even of an earlier period, perhaps dating from the times of the Kings.

The upper basilica of San Clemente, which is to-day on the ground level, dates from the beginning of the XIIth century, although it was restored in 1715. The primitive arrangement of a Christian basilica has been faithfully reproduced in the present church. First it has an atrium surrounded by porticos. We enter this atrium by a doorway over which there is a propylon which rests on four marble columns, two of which are built in the wall and two stand apart from it. The propylon of San Clemente dates from the year 1100 and is one of the finest of its kind. While building the new



(Top) A Nave of the Basilica of San Clemente, IVth century, and the XIIth century Basilica (below).

basilica, the choir from the basilica below which dates from the VIth century was removed and transferred to the new basilica. The mosaic pavement is of the XIIth century and was made by the great schools of the Roman "marmorari" of which the most famous were the Cosmati brothers. This pavement comprises various patterns in which elements of early Roman schools and the Byzantine style are blended.

In the possession of its original choir or Schola Cantorum with its elevated ambones, which date from the beginning of the VIth century, San Clemente stands unique. In very few churches do we find this ancient liturgical choir which is characteristic of the early Middle Ages.

On the left side of the choir is the Gospel ambo with its double staircase, on the right are those of the Epistle and the Lectern. The choir of San Clemente is almost the only church that possesses this third or Lectern ambo.

The most beautiful part of the basilica is the mosaic apse. It probably dates from the XIIth century. In its general design this apse is based on old Roman traditions. It figures the vine whose spirals cover the apse, and Christ on the cross in the centre. The profusion of animal life is symbolic, such as the little hart at the foot of the cross, which represents the baptised. Below,



The Mosaic Apse based on old Roman tradition of the XIIth century Basilica of San Clemente—seen in the background in reproduction above.

THE BASILICA OF SAN CLEMENTE



The Blessed Virgin, by Masaccio. A fresco in the chapel in San Clemente dedicated to St. Catherine of Alexandria.

the two stags drinking, symbolise the desire of the faithful to be united with God. The broad border at the foot of the half-dome is occupied by twelve lambs representing the twelve apostles, while the mystic Lamb, the Saviour of mankind, stands in the centre with a golden circle round His head.

At the extreme end of the left aisle is a chapel dedicated to St. Catherine of Alexandria. The frescoes on the wall were painted by Masaccio, Masolino and their disciples. The head of the Blessed Virgin has an expression of sweetness which is rendered even more beautiful by the delicate execution of the details. In one of the scenes of the life of St. Catherine, the saint in the presence of the Emperor disputes with the learned doctors of Alexandria on the mysteries of religion. Then in another scene she is condemned to be tortured on the wheel and is miraculously saved by an angel. The face of St. Catherine reminds us of the faces of Beato Angelico; it is pure and candid and has an angelic expression, but the learned doctors have more life and character, and by their faces we can see the spirit in which the discussion is being carried out.

Masaccio and Masolino's figures are a blending of the Trecentisti—Giotto, Duccio, Fra Angelico and the Renaissance. Some of these figures are human; they have the movement, the expression, the life which followed the rigid and pedantic representation of the Byzantine artists.

Through a passage in the sacristy we descend to the lower basilica of San Clemente, which was built in the IVth century. It is one of the first Christian basilicas constructed in Rome, and certainly the oldest one in existence. This basilica stands on ruins of much earlier structures. It was in part destroyed and filled with rubble, after the fire started in 1084 by Robert Guiscard, when he entered Rome to relieve Pope Gregory VII (Hildebrand) who was then besieged in the Castle of Sant'Angelo. In the XIth century when the upper church was being built, it was necessary to support it, and this was done by the erection of pillars, arches and walls, which now partly hide the ancient columns. The lack of uniformity of these columns shows that they must have been taken from various edifices of an earlier period, probably from pagan temples.

Originally this church had an atrium which is typical of the churches from the IVth to the VIIth century. It then served for liturgical purposes, namely for the division of catechumens and penitents. This narthex was divided from the nave by four pillars, three of which stand there to this day. In the course of time these pillars were found to be insufficient to bear the weight of the portico and so the spaces between them were filled up with masonry, leaving only the space between the two centre ones open as an entrance to the church.

In the Middle Ages, when the upper basilica was built, people were not interested in antique buildings or objects; that is the reason why this church was mutilated. Later on, during the period of the Renaissance, scholars were interested in them, but purely from a scholarly point of view. They had no interest in antiques; on the contrary, if needed, old buildings were destroyed in order that the columns and the stones might be used for new ones. The love and cult for antiques were developed in the XIXth century, although the principle was born during the Renaissance; but then it was done purely for scientific research purposes. The Cinquecento discovered their value, but the love for restoring objects and buildings, or the love of stripping them of their restorations and bringing them back to their original form, was born in the XIXth century. In the Middle Ages when a church was constructed on top of another, they were not concerned with what happened to the one below and did it even by destroying the older building. The pattern of the church below was usually observed; this was the case with the church of San Clemente.

A doorway in the west wall of the left aisle leads to a spacious stairway descending to the apartments of a fine Roman palace, built out of volcanic stone, known as tufa construction. In 1936 an opening was made in the tufa wall (the west wall of the palace). The excavations which were carried out towards the end of the XIXth century had, as previously mentioned, led to the conclusion that the house of San Clemente was originally the palace of Tarquin the Proud. The archaeologists of the recent excavations, which are the completion of a series of excavations begun by the late Father O'Daly in 1936, do not seem to agree with this theory. According to the Rev. R. M. Dowdall, O.P., J.C.D., Prior of San Clemente, who gave us the details of the excavations on this site, this tufa construction probably pre-dates the Christian era, and it is surmised that this immense building was the dwelling-place of the Flavii family, a member of whose family was, according to some authorities, Pope Clement I, the third successor to St. Peter.

Originally, the Flavii family was pagan. This is shown by a small earthen plaque representing the child-god Bacchus, which was found near one of the palace staircases. When the family joined the Christian religion, this fact had to be hidden, the rites and prayers had therefore to be performed in a more secluded place of the palace, that is on the first or second floor.

Before the war, about half-a-dozen rooms had been discovered. These rooms are exactly under the high altars of both the upper churches. Amphorae, iron brackets and some very ancient coins were found here. There is evidence of frescoes on the walls, but on account of the water which was lodged there for centuries, these frescoes have completely disappeared. The pavement of these rooms is herring-bone, the ceiling is vaulted, while the walls are of ancient Roman brick.

A beautiful sarcophagus was discovered in a room at the extreme end of the north tufa wall. It is of a Greco-Roman style of sculpture. Its front panel depicts the story of Phedra and Ippolitus and shows Phedra rejecting the love of Ippolitus. Bones were discovered inside and from the crossing of the arms it is surmised that they belonged to a Christian.

During the war these excavations were suspended and immediately after the war they were resumed. This time the excavations penetrated along the northern wall of the old basilica and a regular series of rooms were discovered. These rooms are similar in size and shape to those discovered before the war. Beyond the place of the old staircase a passage was made to little catacombs that lie underneath the narthex of the basilica. Here loculi were found replete with their human skeletons. These skeletons may be the remains of people that lived before the Christian era, but most likely they are the remains of Christians who were buried under the pavement of the old church.

The rooms of the lower part of the building are evidently pagan. It is surmised that they were shops.

Near the Flavian building stands another house of brick construction, built in the "Opus Recticulatum" manner. It is separated from the tufa building by a narrow passage a few feet

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in width, the regulations of the time prescribing that no building could be erected immediately adjoining another. As a similar regulation was issued during the time of Nero, it is presumed that this building dates from his time. This appears to have been a pagan temple in which the cult of the god Myhras was practised. The Roman soldiers brought this cult from the East.

When the IVth century basilica was being built the apse overran the space of the Flavian building; the apse therefore projects itself into the Mythraic temple. The Dominicum Clementis with its vaulting of stucco decorations is situated under the apse of the IVth century basilica. These stucco decorations remind us of the Renaissance patterns. The expression Dominicum was used in the days of the persecution to denote a place where the Christians assembled for divine worship. Such places of worship were generally found within the palaces of distinguished converts to Christianity. They usually retained the names of the families to whom the house belonged.

The Mythraic temple is composed of a room called the Mythraic school and the temple itself. The rites of the Mythraic cult were very similar to those practised by the Christians. In the temple there is an altar to the pagan god Myhras. The front part of the altar represents a priest with a Phrygian cap on his head slaying a bull (in the blood of the bull the worshippers of Myhras were baptised). In the left corner is the raven, the messenger of the sun. Behind the altar is the font in which the worshippers were baptised. Above it is the statue of Myhras representing the rising sun.

Both the Mythraic temple and the Flavian building seem to have been on the street level in the days when they were built. After 20 centuries, the ground level of Rome has apparently changed, a couple of intermediate buildings having been constructed in the meantime. Each of them has a value in itself. It represents the civilization of the times. In what other place in the world can we admire a succession of architectural structures belonging to four civilizations?

English Influence on Austrian Art Part II

FROM OUR CORRESPONDENT IN VIENNA

THE influence of Sir Thomas Lawrence upon portraiture in Vienna long survived his own visit there, for two of the leading Viennese society portrait painters of the XIXth century, Friedrich von Amerling (1803-1887) and Moritz Daffinger (1790-1849), modelled their style upon his work. Amerling was, indeed, for a while actually his pupil, whereas Daffinger, who belonged to an earlier generation, modified his own manner to comply with the standards set by Lawrence.

Lawrence had returned to London from his prolonged Continental tour in 1820, and in 1827 the young Amerling, then in his early twenties, arrived in London to continue the study of Lawrence's work that he had commenced in Vienna.

He stayed in London for eleven months, and during this time visited Lawrence's studio and made copies after his paintings. The position of Amerling in Vienna was very similar to that occupied by Lawrence as a painter in London; he did not, however, enjoy quite the same degree of favour at the Austrian Court that was given to Lawrence by both George III and the Prince Regent. He was the leading portraitist of the Vienna aristocracy and developed the same rapid facility of gaining a likeness that was the foundation of Lawrence's success. Such was his proficiency in dealing with the technical problems of his craft, and such was his success in providing his sitters with a likeness that was both fashionable and flattering, that his portraits are said to number about one thousand. Though Amerling was prepared to make the same sacrifice of truth to satisfy his customers that is needed of practically every society portraitist, he has not been subjected since to quite the same degree of hostile criticism as Lawrence. This can be attributed in part to the fact that he belongs more to the mid-XIXth century era, a period of which the faults are so well known that it is considered superfluous to discuss them. Lawrence on the other hand is the last of a great school of English portraitists, and his departures from the standards of his predecessors are more keenly resented. A remarkable feature of Amerling's portraits is the detailed character of their finish. He did not fail to meet the demands for a high finish characteristic of the middle years of the XIXth century, particularly in the case of his more highly-born

patrons, though such a discipline must have been very trying for an artist whose oeuvre was so large.

Unlike Amerling, Daffinger already enjoyed an established reputation when Lawrence arrived in Vienna, and he was in a sense a rival of Lawrence in carrying out commissions for portraits of the large number of dignitaries who attended the international congresses in Vienna which followed the defeat of Napoleon. Amerling started his career as a painter in the Vienna porcelain factory, painting the miniatures which were so popular as porcelain ornament in the early years of the XIXth century. After leaving the factory, he continued as a miniaturist and it was only later, partly through the influence of Lawrence, that his style broadened somewhat. Neither Amerling nor Daffinger had evolved on their own quite the grand manner that was Lawrence's and it was from him that they derived the formal backgrounds that lent additional splendour to their noble sitters. It was, however, Lawrence's brilliant colour that was his greatest contribution to Austrian portraiture, and under his influence Daffinger gained a depth of tone that was foreign to his previous work in which the miniaturist's technique was still dominant. On the other hand it should be noted that neither of his two Viennese followers allowed themselves to adopt quite the summary methods for which Lawrence is rightly criticised.

Ferdinand Waldmüller, a contemporary of the other two painters, for he was born in 1793 and died in 1865, seems at first sight to qualify for inclusion in the number of XIXth century Austrian painters who were inspired by the work of English artists. Actually, however, the influence is more likely to have been exerted than received by this vigorous innovator. He was a painter of portraits, of genre and of landscape. It is in the two latter sections of his work that we find hints of contemporary English painting styles. Thus his meticulously detailed studies of Austrian folk life executed with a freshness and sympathy that ennobles the sentimentality that accompanies them recall both the method and the ideals of the English Pre-Raphaelites. As a landscapist Waldmüller rejected the academic traditions that still dominated Viennese painting of nature. He did for Viennese painting much the same service as Constable did for English painting from nature, but with less recognition from the public. His fresh, sometimes almost impressionistic, studies of landscapes in the Prater and Wienerwald were more admired in London and Paris than in Vienna.

In any account of English influence in the XIXth century, at least a passing reference must be made to the English water-colour. The English artists of the latter part of the XVIIth century gave a new status in European art to the much neglected water-colour. Their achievements gained rapid recognition and exerted a corresponding influence far beyond the shores of England. Though it would be difficult to point to any one Austrian artist who was directly acquainted with the work of the English water-colourists, it is a fact that many of the most characteristic achievements of Austrian XIXth century painting by artists such as Moritz Daffinger and Rudolf von Alt, were executed in this medium.

THE ANTIQUE DEALERS' FAIR, 1949

This year's Fair and Exhibition is to be held from Thursday, June 9th, to Friday, June 24th, 1949, in the Great Room of Grosvenor House, Park Lane, London, W.1, with its commodious galleries; visitors to last year's Fair will recall the magnificence of the scene as viewed from the galleries.

There will be 100 exhibitors, known to every connoisseur and those who esteem antiques, and the value of their exhibits is expected to again exceed £4,000,000.

Especial care assures the authenticity of the antiques to the periods claimed and every day a body of experts scrutinizes each specimen added to the stands during the course of the Fair.

Last year visitors numbered 30,000, including a great many from abroad, and the forthcoming Fair promises to at least equal the brilliant successes of former ones.

The King and Queen and other members of the Royal Family visited the Fair in 1948. Again this year there will be loans of outstanding specimens from the Royal Collections, and the Fair will be under the patronage of Her Majesty Queen Mary.

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Classicism and Romanticism in English Pottery Figures

BY REGINALD G. HAGGAR

THROUGHOUT the history of art there appears to have been a constant dialectic between the desire for abstract imagery and naturalism in figure-making. The one arose perhaps directly from the use of tools and was the expression of technical resource; the other out of magical rites and purposes and was an attempt to satisfy deep-rooted psychological desires and motives. Abstract stylization and naturalism are the two poles between which the arts forever oscillate. The artist venturing towards free and virtuosic display runs to excess and is compelled to return for renewal to the primitive working of his tools and materials. This is true even of ceramics.

The Ralph Woods, father and son, born in an age of taste and possessing rare sensibility combined with business acumen, between 1760 and 1790 developed the plastic tradition of figure-making

that a provincial potter, unless he copied accurately examples of the antique or employed, as did Wedgwood, fashionable town sculptors, should arrive at an understanding of canons of proportion or standards of classic beauty. In any case the nude had never really flourished in England. The evangelical temper of the people, stirred by the spiritual fervour of Wesley or Whitefield and later fanned into a bright flame by the camp meetings of Clowes and Bourne, was inimical to it, as was perhaps the equalitarian spirit inherent in its understanding. It was nudity plus inebriation which brought about Voyer's disgrace. That English attempts at classical form should show serious lapses from antique standards is less to be wondered at than that so many attempts should be made.

We may perhaps accept the Apollo statuette as typical of Ralph

Fig. I. Apollo. Earthenware statuette by Ralph Wood, c. 1770-1780.



Fig. II. Ceres. An earthenware figure representing one of the Seasons, possibly made in Liverpool, c. 1770-1790.

Fig. III. Peace. Earthenware figure, Neale type, c. 1785-1790.

All in the Collection of Captain E. Bruce George.

from the curious and witty abstractions of the pottery toy-makers to the more naturalistic examples of the commercial producers of toys and chimney ornaments in the XIXth century. They formed as it were a bridge between the two. In their hands clay-manipulation and the simple but expressive working of slices, bats, spheres and rolls of clay gave place to clay-modelling; and with the development of plastic modelling we notice more clearly and directly the impact of external influences, particularly classic sculpture.

The Woods were by no means uninfluenced by the nascent classical taste which Josiah Wedgwood, perceiving it to be the fashionable trend in decorative art, adapted to pottery, developed, exploited, and made extremely profitable. Dr. Klingender¹ has suggested, upon the strength of the Wedgwood-Bentley correspondence, that Wedgwood imposed a classical gloss upon the inherent romanticism of his own nature. Wedgwood's pottery affords little evidence of this. On the other hand, the work of the Ralph Woods, in spite of the frequent use of the paraphernalia of classic art, suggests an innate romanticism which goes far to explain the peculiar power of sentiment which the genuine Ralph Wood figure evokes.

Essential to an understanding and appreciation of classic art is the knowledge of the human form; and it is scarcely to be expected

Wood's approach to neo-classic art. The example illustrated (Fig. I) is a finely-potted specimen, mounted upon a raised rectangular moulded pedestal on which the decorative mouldings are sharply and cleanly rendered. The figure itself is classic only in subject and motivation. It is neither correct anatomically nor true to classic ideals of human beauty. The decorative mouldings of the pedestal are obviously merely free provincial interpretations of architectural elements. Its beauty as a ceramic figure is dependent entirely upon the traditional Staffordshire methods of clay-working developed and expressed through the hands of an exceptionally skilled and sensitive modeller. The classic subject, in other words, is but a sop to fashionable taste.

Several important variants of this figure have been recorded. One of the most interesting with a rather lofty rocky base is marked with the so-called rebus mark of incised trees.² In this the hands holding the lyre are placed somewhat further apart than on the specimen illustrated in Fig. I. A larger version probably by a contemporary plagiarist is mounted upon a steep base with tapering sides, and at Apollo's feet are books and a dog. Another variant served for the porcelain figure, smaller in size and apparently made in Staffordshire at the close of the XVIIIth or the beginning of the XIXth century.³ The Apollo statue again served as the model for Ralph Wood's figure of King David.⁴ The pose and gestures

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are the same, except that David is bearded and crowned, not clean-shaven, and holds a harp instead of lyre. This is a characteristic example of the resource and adaptability of the Staffordshire pottery modeller. If an early number may be accepted as indicating an early date, the Apollo would seem to be a comparatively early example of Ralph Wood's work. More probably the mould numbers were adopted by the Woods after a considerable number of moulds had accumulated in order to systematize production. Frank Falkner lists an Apollo with lyre, 8½ inches high, with glaze colours as Mould No. 44.⁵ In view of the market valuation of Ralph Wood figures it may be of interest to point out that in 1783 Ralph Wood invoiced Apollos at tenpence each and Apollos gilt at one shilling and threepence each.

The high-moulded pedestal was not restricted by the Woods to pseudo-classical subjects. It was used equally for portrait statuettes (Franklin, Van Tromp), sporting figures (The Game-keeper) and religious subjects (The Apostles, etc.). Sometimes the faces of the pedestals were embellished with medallions.



Fig IV. Courting Couple. Earthenware figure of Pratt type. Probably by Felix Pratt of Fenton, c. 1800-1810. Collection of Captain E. Bruce George.

We can only speculate as to the modeller of Apollo and similar pieces. To John Voyez is attributed a class of figure characterised by sloppiness, sentimentality and puffiness of form and expression. Voyez, however, is known to have worked in the fashionable mode. Probably it was because of his ability in this direction that Wedgwood induced him to come to Staffordshire. Voyez, indeed, is something of a mystery man of whom we should like to know more. He may be regarded as a typical peripatetic craftsman, never long in one place or in the employ of one person, talented, restless and unreliable. The facts of his artistic career are meagre in the extreme and cover a few isolated events over a period of years extending from 1767 until 1791. Of his domestic life we know even less. The dates of his birth and death are a matter of conjecture, and whom he married and when are not recorded. The only record of his personal life I have come across concerns the baptism of his child. It is in the Burslem parish registers. 1774, January 26. Sophia Charlotte, daughter of John & Sarah Voyezze (*sic*).

The pseudo-classicism of the Ralph Woods is paralleled by the enamelled figures made by Neale & Company of Hanley, whose products are important for the porcelain-like precision and sophistication of their treatment and the refinement and delicacy of their enamelling and gilding. They are perhaps more typical of the period than either the works of Wedgwood or the Ralph Woods.

Neale's productions combine classic elements with period mannerisms in a wholly delightful manner. Someone has said that the craftsman is slow to originate or invent if he can possibly copy or adapt. Neale & Co. were certainly not above plagiarizing

the commercial successes of rival concerns. Ralph Wood's tiny models of the Seasons were bettered by Neale with his enamelled cream-coloured specimens. The Neale figures are individual in treatment even when obviously derivative in character, but who modelled them is not known. That Voyez worked for Palmer, who was Neale's partner in 1769, is certain. We may assume that he had a hand in some of Neale's later output even though they differ markedly from the puffy-faced models usually attributed to this Jekyll and Hyde character.

The productions of this factory established a fresh type of Staffordshire figure, notable for graceful poses, dainty sprigged decorations, square or moulded bases, and porcelain finish. It is a type as distinct as the Astbury-Whieldon groups, Ralph Wood's, or later Walton's tree-background type. Many Staffordshire and out-Potties factories made the type, usually without marks, and we may, for want of precise information, describe it as the Neale type.

An impressive figure of this type is the statuette of "Peace" (Fig. III). The figure is posed with the left foot advanced and knee slightly turned in. In her left hand she holds against her body an olive branch: in her right she clasps an inverted torch, whilst at her feet are the trophies of war, helmet and shield, sword, battle-axe and quiver of arrows. The symbols provide positive colour accents and afford contrast to the delicacy of the treatment of the dress. The picking out of the hair, edge and girdle of the dress provides a foil to the very dainty and beautifully-spaced sprigging of the garment. The head is simply treated. The form is massive and dignified and the drapery folds simplified to express the action and pose of the figure. There is a certain largeness in treatment and an ease in the attitude of the figure which gives it a brooding, somnolent beauty and strength.

What peace did this figure celebrate? In style it appears to date from the closing years of the XVIIIth century and therefore may possibly have been made to commemorate the Peace of Versailles and date from about 1783 to 1790. Other pottery figures and groups are probably related to the same event which brought about a cessation of hostility between Englishmen and their overseas cousins. A composite group consisting of an obelisk mounted upon a raised pedestal upon which two clasped hands are modelled in relief, with figures of a woman and a soldier with trophies of war at their feet in front, is attributed in the Earle Catalogue⁶ to Ralph Wood and was probably made to celebrate the same event. Enoch Wood modelled a large size but rather disproportionate figure of "Peace" holding in her hand a dove. This probably dates from the end of the Napoleonic wars. The figure of a woman holding a laurel wreath and a bundle of fasces⁷ is stylistically similar to the Neale figures and may have been produced in the same period. In treatment and style it belongs to the last decades of the XVIIIth century or the early years of the XIXth rather than to the date, about 1830, to which Dr. Read ascribed it. The neo-classic style gradually merged with or gave place to other manners, but while it lasted some quite large and competent works were produced by Enoch Wood. He was a precocious modeller with a rather commonplace mind. His large "Bacchus and Ariadne," of which a solid silver lustre specimen was recovered from the Wood vault in Burslem parish churchyard and placed in a case in the church, represents his highest achievement in this manner.

The pseudo-classicism of the Woods was but a veneer through which Romanticism broke. Their Apollos and Venuses are utterly non-classic in conception and feeling. Neale's figures, too, in spite of firmer allegiance to neo-classic ideals, are modish and fashionable rather than strictly classic in spirit. They belong to the fashionable world of Bath and the novels of Jane Austen. For the full romantic flavour we must turn to the plastic models of Pratt of Fenton and the picturesque groups made by a large number of anonymous Staffordshire and North or West Country modellers and potters, who, deriving their inspiration from contemporary prints or the porcelain productions of Chelsea and Derby, or the commonplace occurrences of everyday life, produced bucolic figures which stimulate us to amusement and laughter as well as admiration for artistic skill.

The various versions of the umbrella courtship are a case in point. We may discover all the humours of pre-marital life in the variety of treatment—the swain and his lass kissing under its cover,⁸ or walking primly arm-in-arm,⁹ or standing self-consciously as though posing for a portrait. Captain George's specimen in the Pratt style is a delightful example (Fig. IV), with a small "bocage" background. This is folk-humour at its most refined linked to folk-art at its best. The model of "Ceres" (Fig. II), which represents one of the seasons, is attributed to Liverpool, and again shows that independence of antique standards in the

CLASSICISM AND ROMANTICISM—POTTERY FIGURES

naïve rendering of the pose and form of the figure. It is quite a small piece, some 6½ inches high, with a bluish glaze. The figure is boyish and immature and treated in distinctly angular planes. The colouring is restrained and delicate, pale yellow, grey, and brown, with a bright apple-green base.

Apart from Enoch Wood and John Vozey we know very little about modellers (as distinct from the manufacturers) of English pottery figures. The incised inscription on the base of the Leeds cream-coloured "Flute Player"—"John Smith 1797" (Yorkshire Museum, York), is probably that of the modeller. The name, G. Bentley, and the date, 1791, occurring on a black-basalt figure of Swanssea make,¹⁰ also records the name of the originator, but of the Staffordshire modellers next to nothing has been recorded. The Dr. Mills stated to have been the modeller at Longton Hall is unknown outside the writings of Simeon Shaw, whose statements are frequently open to question. J. F. Blacker¹¹ illustrated a piece incised with the name of "Joseph Owen, Burslem, Staffordshire," in a cursive hand. Nothing is known of him.

Four modellers¹² are known to have been working in the Potteries in 1800–1802, and since these may be connected with the increasing output of pottery figures at that time it may be worthwhile to record them. The first one, Jonathon Boot of Cobridge, was both modeller and manufacturer of earthenware toys. Of the next two, Ralph Johnson of Mount Pleasant, Burslem, and Thomas Heath of Shelton, nothing more is known. The last one, Peter Stephan of Shelton, is described as a modeller and carver. He was married at Stoke parish church on December 18th, 1801, to Hannah Johnson, spinster. He was probably the son of Pierre Stephan, who was modeller at Derby from 1770 until 1795 or later.¹³ Jewitt¹⁴ says Peter Stephan became a modeller at Coalport after running for a short time a small factory at Jackfield in Shropshire. The presence of a modeller with Derby connections and possibly Derby-trained in Staffordshire at the commencement of the XIXth century is important in view of the contemporary vogue for earthenware models in the porcelain style, the development of popular tree-background groups based upon or adapted from porcelain prototypes of Derby origin, and the unexplained porcelain models in the Staffordshire Ralph Wood style.

¹F. D. Klingender—"The Industrial Revolution and the Birth of Romanticism" in *Apropos 4*. (Edited by Paul Wengraf.)

²Cyril Earle—*The Earle Collection of Early Staffordshire Pottery*. (London, 1915.) No. 121.

³William King—*English Porcelain Figures of the Eighteenth Century*. (London, 1925.) Plate 72.

⁴R. K. Price—*Asbury, Whieldon and Ralph Wood Figures and Toby Jugs*. (London, 1922.) No. 20.

⁵Frank Falkner—*The Wood Family of Burslem*. (London, 1912.)
⁶Cyril Earle—*op. cit.* No. 122. A similar figure of "Peace" to Captain George's specimen is illustrated in the Earle Catalogue, No. 434, but appears to be less attractively sprigged.

⁷Herbert Read—*Staffordshire Pottery Figures*. (London, 1929.) Plate 58, where it is tentatively attributed to John Walton, whose known and marked work differs from it completely in style.

⁸Willett Collection, Brighton Museum.

⁹Willett Collection, Brighton Museum. Read—*op. cit.* Plate 65.

¹⁰M. H. Grant—*The Makers of Black Basaltes*. (London, 1910.) Illus.

¹¹J. F. Blacker—*The A.B.C. of Collecting Old English Pottery*. (London, N.D.) pp. 235–236.

¹²A. View of the Staffordshire Potteries (Burslem: Tregortha, 1800) and *The Staffordshire Pottery Directory* (Hanley: Allbut, 1802).

¹³W. B. Honey—*Old English Porcelain*. New Edition. (London, 1948.) p. 121.

¹⁴Llewellyn Jewitt—*The Ceramic Art of Great Britain*. (London, 1883.)



ANSWERS TO ENQUIRIES

MAIOLICA PLATES

H.J.S.B. (New South Wales). Pair of plates with yellow edge and Chinese figures in purple in the cavetto; marked with numerals, and an orb between the initials A.L. You are quite right in thinking that these plates were genuine and possibly made "in the Alpes Maritimes, either France or Italy." They are, we believe, Albissola or Savona, probably the former. You will recall that the manufacture of maiolica on the Ligurian coast, at Genoa, Albissola and Savona, began during the XVIth century. It is not by any means always possible to determine the exact place of origin of any particular specimen, and the position is complicated owing to the similarity of Turin maiolica. The decoration on the

plates you saw was done in manganese purple. The initials accompanying the orb (which itself sometimes resembles a crown) are those of the decorator, and it is tempting to think that the A.L. may have been a relative of the Albissola proprietor, Luigi Levantino, though naturally there is no justification for such a suggestion, except the coincidental occurrence occasionally of the initials L.L. in association with the orb. S.

POTTERY TEAPOY

E.A. (Penrith). We considered the possibility of your teapoy being Leeds when first you approached us, but decided, as you are inclined to do, that it was not of a type which the Leeds pottery was producing in 1780. It is very interesting that you found the advertisement of a very similar piece, under a general heading of "Leeds," but while we always respected the opinion of the firm you mention (now no longer existing), we think they were in error in making this particular attribution, always bearing in mind the fact that they had examined their piece, and we have not seen yours. S.

INSCRIBED POTTERY TEAPOT

A.N. (Ludlow). A pottery teapot with "Bohea Tea" on one side and a valedictory verse on the other; entwined handle with foliate terminals; ribbon and foliage frames to the inscriptions.

Although your photograph gives very little indication of the character of your teapot, fortunately it is sufficient, taken in conjunction with your description, to enable us to arrive at an identification. The piece is of Staffordshire cream ware, made about 1770, and is of a type which was very popular at that period as gifts for exchange between friends or courting couples. There were a number of more or less stereotyped inscriptions, of which the one on your teapot is a mercifully short example. There is a mug in the Willett collection which has on one side a print of a sailor parting from his sweetheart, and on the other a verse which is almost a replica of yours:

"When this you see remember me
And bear me in your mind,
Let all the World say what they will,
Speak of me as you find."

There seems in both versions more than a hint of trouble to come!

The Bohea Tea you enquire about was a well-known term for a cheap "black" tea; the name is reputed to be derived from its place of origin in China. There were various types of tea in use at that time, as later, and it is not unusual to find tea jars of pottery, porcelain or opaque glass inscribed *Green, Bohea*, etc. Such pieces as your teapot are very charming survivals of the engaging simplicity of XVIIIth century rural sentiments. S.

RECEIPT FOR CLEANING WHITE STAUARY MARBLE

A.C.C. (Nairn). When soap and water, or soda and water, have not proved strong enough, the following solution can be used, although great care must be taken. Mix American potash in a solution of whitening and soap powder. The consistency should be of a thin paste. Paint this on to the marble, leave for twenty-four hours, and wash off. If the staining on the marble is due to the impregnation of smoke, owing to the porous nature of marble, it is all but impossible to remove it completely.

GLASS—PONTIL MARKS

J.G.K. (Almondbury). Glass vases in pale greenish-brown metal with trailed decoration and raspberry prunts, with feet having narrow fold and pontil mark. Not uncommon; they are, however, usually found in white opaque and rarely with a folded foot. It is difficult to say when and where the specimen was made without seeing it, but we would hazard a guess that it is Bohemian, early XIXth century.

As to whether the pontil mark disappeared from glass all over Europe at the same time the answer is definitely no. In England the pontil mark began to disappear in some glasses in the second half of the XVIIIth century. Thomas Bett advertised in 1755 "12 large water glasses, Hold, 6 Carats hold, 6 half pints, hold," by which it is understood that the pontil mark was removed by grinding the bottom flat or hollowed.

On the other hand, the pontil mark was not ground off some Irish glass even in the XIXth century; for example, marked decanters, such as Waterloo, Co. Cork, still showed a pontil mark.

Why and how do I collect China?

I HAVE many times been asked the question, how do I collect China, and how do I identify it? I will endeavour to explain in my own way.

The first piece I ever acquired (thirty years ago) was a small Worcester jug, blue and white, marked (c. 1852), for the sum of sixpence, and from then onwards I have searched, many times being very disillusioned, but on the whole I can now say I have quite a nice little collection, and the hope of adding even more. In the earlier years I bought any tiny bit of marked china, even if broken. I would handle, press it, and put it to my lips to test for soft or hard glaze, note the colour of glaze, whether crazed or not, study the style and decoration, note if there was any shortage or excess of glaze, and the colours used. I also made a special study of defects, using a strong magnifying glass. All these salient facts, as well as being firmly embedded in my mind, were entered into a book for future reference. To help me further in my search for knowledge, I built a box for inspection of articles. I procured a strong tin box, into which I fitted a 200-watt bulb. I cut a circular hole 4 ins. in diameter into the lid, and over this slides another piece of tin with a slit 3 ins. x $\frac{1}{2}$ in. The large hole is used for large articles such as saucers, plates, dishes, etc. The smaller slit is used for cups and small pieces. With this simple apparatus I have been able to get a true reading of the colour of the paste or body, by the transmitted light. I made notes of the factories associated with flecks in the paste, as opposed to the moons in Chelsea. All these points were entered up for future reference, and of course since then I have added the shape of foot rims, and along with many more facts which have come to light during recent years.

My weakness is china; I have much to learn of pottery. The joy of collecting for me is hunting around the shops and also the out-of-way places for unmarked pieces, carrying in my mind's eye all that I have learnt through experience, then taking them home, studying them, using the lamp and sometimes spending many, many hours before I can finally say this is Bow, Chelsea, or Duesbury's Derby, etc., etc. If on the other hand I purchase a marked piece and which, after thorough examination, I find correct in every detail, my cabinet has acquired another lovely addition; to be admired, yes, but this does not or ever will give me the pleasure of searching and hunting for a long-wanted piece, carrying no other mark than that written all over it, marked definitely in its own way, by glaze, colour, and colour by transmitted light, decorations, etc., proving again that collectors learn by collecting.

The suggestion in APOLLO to start local Ceramic Circles gave a few enthusiasts in our district an impetus to form one. We have been going now for ten months, and are adding further members each month. Occasionally we have "vetting nights"; on these nights members bring their pieces for identification, and we have some interesting discussions. On one occasion a member brought a plate sold to her as "Flight, Barr & Barr" Worcester, but when it was placed over the lamp, one definitely saw an impressed mark used by "Spode"; this had been filled in by the glaze. Another member, who preferably buys marked pieces only, on one of his searches came across a vase and a plate, both unmarked (neither printed, impressed nor marked in any other way). He had listened to our discussions and at once realized they were out of the ordinary, and brought them along for me to see. I purchased both of them.

The vase is that illustrated (Fig. I). In my opinion this is Swansea. The decoration on the bottom part of the vase is the Derby three-rose decoration and, as can be seen, there are three fully-opened large pink roses. Around the centre of the vase is a garland of similar small roses, arranged in groups. On top is repeated the three Derby roses. Possibly this was decorated in London, and could be the work of James Turner, who was born in Derby, and served his apprenticeship at the Derby works, afterwards going to London to work for Sims as a flower painter. The same three-rose decoration is often found on London-decorated



Fig. I. Vase attributed to Swansea.

Fig. II. Plate attributed to Rockingham.

Nantgarw. I have a Nantgarw shell dish (impressed mark) with the same three roses in the centre.

The plate is illustrated in Fig II and is a fine specimen of Rockingham china. The name of the flower is written in puce on the back, i.e. "Bell Flower." The decorated border, which has a raised moulding, is in saxe blue, and is very brilliant, with lovely sprays of gold. It is well known that John Wager Brameld (one of the Brameld Bros.), on the death of his father, William Brameld, succeeded to the Rockingham factory about the year 1813. He was an excellent artist, and some truly exquisite paintings on porcelain by this artist have come to my notice. J. W. Brameld went to nature herself for his inspirations; he was a keen botanist, and collected flower specimens wherever he went, painted them in a book, afterwards reproducing their beauties on the choice wares of the factory.

In the case of Rockingham pieces carrying the name of the flower on the back, it is unusual to find any other mark. The lamp again proved to be of great assistance. Taking a piece of Griffin marked china and comparing this with the plate, I knew without doubt that this was from the same factory. Since then an expert on Rockingham has tried to buy this plate, remarking it was a very fine specimen of Rockingham.

One would think, well, so far, so good, but I could wish I were more satisfied. For instance, when George IV was Prince Regent he visited Wentworth House, the seat of the Earl of Fitzwilliam. Whilst he was there they had in use the well-known Cadogan tea or coffee pot. On his return to London enquiries were made for them at John Mortlock's in Oxford Street, London, who had previously supplied the Palace. Mortlock ordered about £900 worth of the ware in one season alone, as it became the rage for a time. Now Messrs. Robins & Randall of London are believed to have decorated more of Nantgarw porcelain for John Mortlock than any other of the London enamellers. Is it possible that Mortlock bought Rockingham porcelain in the white as well as these Cadogan pots? The reason for the query is that all around the painting of the Bell flower there is an iridescence or halo to the depth of a quarter of an inch, and though I have handled dozens of pieces of Rockingham, it is the first time I have come across it, and again the gold is not as coppery as is usual on Rockingham ware. The halo or iridescence appears on London-decorated Nantgarw, but not on any Nantgarw porcelain made and decorated at the Nantgarw factory.

How do I identify old china? Well, I have endeavoured to explain my way of doing so, with the hope that it may help some other lover of old china to find the right answer to his doubtful pieces, or to assist in finding other specimens; why I collect is too clear for words.

J. T. MALTHOUSE.

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ROSSETTI'S METHOD OF OIL PAINTING

In an article by Frederic Shields in the *Century Guild Hobby Horse*, on Rossetti's chalk drawings, he says he was inspired to write it by a friend who said, "If the conditions of the age in which we live are adverse to immediate tradition from master to pupil, surely we should at least, when so extraordinary an artist has passed from our midst, seek to lay up as a treasure, every fragment of his methods that can be recorded."

Rossetti himself, in a letter to Hall Caine, said, "I paint by a set of unwritten but clearly defined rules which I could teach to any man as systematically as you could teach arithmetic, indeed I sat recently with Shields all day for that purpose, he is not so great a colourist as he is a draughtsman—he is a great draughtsman, none better living unless it is Leighton or Sir Noel Paton."

Now, after long years, the "unwritten" words can be read. Shields' long and intimate friendship with Rossetti has been described elsewhere.¹

Shields sat working not for one day but intermittently for many years in Rossetti's studio. His rules for each day's painting were carefully written down by Shields in great detail, in a notebook illustrated here and there by diagrams, preserved by Shields, and now in the writer's possession. Brief extracts only can be given here.

From 1874 or earlier, Shields was constantly painting in Rossetti's studio. He sometimes took his own model, very occasionally his beautiful young wife. In 1877 the diary of Shields is full of such entries as this:

"To Rossetti's, beginning oil painting of Mary Magdalene—dinner at 10 p.m. Home at 2 a.m." Nothing but a fierce desire to profit by Rossetti's instruction would have induced Shields to keep such unholly hours—dinner at 10 p.m. and home in the small hours—the journey from Cheyne Walk to St. John's Wood must have been a weary pilgrimage.

The notebook is difficult to decipher, most of it hurriedly scribbled in pencil. On the first page is a diagram of a palette, the colours set out and numbered.

1. Purple Madder (for darks of mouth). 2. Ivory black and Indian Lake. 3. Yellow Madder. 4. French Ultramarine. 5. Burnt Sienna and Light Red. 6. Yellow Ochre. 7. Light Red. 8. Orange Vermillion and Strontian Yellow. 9. Indian Lake and Pale Yellow Madder (a lovely warm glaze). 10. Vermillion. 11. Madder Carmine. 12. Indian Red. 13. Deep Yellow Madder. 14. Cologne Earth. 15. Burnt Umber. 16. Ultramarine Ash. Davy's Foundation White. "Violet and Deep Yellow Madder the life of the box." 7, 8, and 9 are bracketed together as "Flesh Palette."

June 20th, 1877—"Face ground laid, Foundation White thinned with Benzine and one-fifth Linseed oil. Face modelled with pure Ultra, the lights being loaded and kept open with a flat hog hair brush. Begin at mouth with Indian Red and white. Purple Madder in hollows of mouth. Drag vehicle into it to unite colours. Real ultra the tempering colour. Lay in half face with flesh tint over the blue shadow. Deep yellow Madder and a very little Violet Carmine mixed with white the shadow tint. The chin having got too hot of flesh tint, was cooled with a little white and Ultramarine, then the warm glaze with a little white worked into half tints. Touch over the face before the second day's painting with turps. Deep Yellow Lake and Violet Carmine, Cologne Earth and Raw Umber for eyebrows and lashes"—here comes a remark from Rossetti—"It is a rule with me to keep the orbits light and the upper eyelid dark and to relieve the light translucent side of the iris by making the white of the eye dark against it. This gives great expression."

"For blue eyes, Ultramarine Ash and Cologne Earth. Work into shadows of forehead with Dark Yellow Madder and Violet Carmine widely hatched, sweeten with dry brush. Warm flesh glaze worked into the cheek in the light side of the face where it catches the sun tan, this part kept much darker than most men would paint it, to give recession and solidity. On the third day neck with white and blue graduated, the flesh tint strongly painted into both the lights and shadows. Then Violet Carmine and Pale Yellow Madder into shadows, then glaze with flesh glaze.

The ear next painted and part of the hair rubbed in with flat ground of Burnt Umber, a little white to cool it, then white and yellow touches laid on. Indian Lake and Black painted into dark of hair, not solidly but with an open touch, leaving the blue violet ground seen in parts through. Then by reversed touches the hair

lights brought into mystery by dragging with an open haired brush over the lights. All melted together with floating vehicle. Lastly, Cologne Earth laid into the darkest parts rendering the rounding and swelling of the wavy masses of hair. Indian Lake and Ivory black laid into extreme shades of the forehead under the hair, the same with the ear under the hair.

Rossetti says the Golden Rule in painting is never to leave the work bad, but always to get it looking harmonious in its own stage.

Fair hair—Indian Red, Violet Madder and white as the foundation tint of a negative colour. Burnt Umber, black and Indian Lake for shadows of hair.

Rossetti took the hair (which I had begun from my wife with yellow Ochre) and he touched it with a glaze of Burnt Sienna. I should have used Yellow Madder but he told me that would make it too hot, said that Burnt Sienna had a cool element in it. As a rule if any part is too hot cool it with thin solid white without any vehicle. Orange Vermillion and pure Ultramarine with a little white painted in touches to even the flesh and make it cooler for glazing with warm flesh glaze afterwards. Put in teeth with Raw Umber, pale Yellow Madder and white. Glaze the darks within hollow of mouth with Cologne Earth.

The upper lip Indian Red and Orange Vermillion—this was pronounced too "Jammy" by Rossetti—he said, "note that the upper lip and the lower lip are never the same tone"—lower lip lighter with less Vermillion and less shadow.² Later, when dry, he glazed the whole picture with warm glaze and medium, very thin, quickly and in one direction only."

The notebook also contains details of various methods of water-colour painting.

At this time Shields had purchased privately, on behalf of Rossetti, from Butterworth (who had acquired it from Ruskin some time before) the lovely early water-colour of Lancelot and Guinevere at Arthur's tomb. While it was in Rossetti's studio Shields made the finest copy of it that is known, under Rossetti's supervision.

Shields notes, "Rossetti is absolutely free from envy of any poet or painter. Generous in praise, quick to perceive faults, he said to-day, "The man who on seeing a work with any claim to regard, does not perceive this before its faults, is a conceited fool."

In October, 1880—only a year before Rossetti's death—Shields records in his diary, "To Rossetti's to paint the Lazarus, began it in blue." This remarkable picture was almost entirely painted in Rossetti's studio. It was purchased by Mrs. Russell Gurney who added it eventually to the great collection of pictures by Shields, decorating the Chapel of the Ascension, in Hyde Park Place, which was her gift to London in memory of her husband.

The Chapel, to which Shields devoted so many years of his life, only finishing it a few weeks before his death, was bombed and almost entirely destroyed by enemy action in the Battle of Britain. The only one of that great galaxy of pictures which escaped total destruction is the "Raising of Lazarus." It hung in the small mortuary Chapel, separate from the main building—where, I believe, it can still be seen. At Rossetti's deathbed, in 1881, Shields waited long and grievous hours, and paid his last homage by making, at the request of William Rossetti, a very beautiful drawing of the face of his dead friend.

ERNESTINE MILLS.

¹ Life and letters of Frederic Shields (Longmans).

² Would that this was realised by the modern woman who, young or old, smears her lips with more "jammy" effect.

CHELTENHAM CERAMIC CIRCLE "The C. H. Tipping Memorial Exhibition"

This comparatively young Circle has drawn early public attention to its activities by an admirably selected and staged exhibition in the Cheltenham Art Gallery, though its prime object was to render tribute to the memory of its founder and inspiration, the late Conrad H. Tipping, B.A., F.R.Hist.Soc., who died some months ago, and whose writings will be familiar to readers of APOLLO.

Upwards of 200 carefully "vetted" specimens, drawn from the Tipping Collection and from those of members, are well arranged in five large showcases loaned by the Museum Committee. Among the porcelains there are some fine polychrome early Worcester and a particularly clean and well-potted Bristol bell-shaped mug, some unusual New Hall, and much fine "blue and white," including a perfect specimen of the well-known Worcester large hexagon vases.

In the pottery section is a Ralph Wood lion, 9 $\frac{1}{2}$ " high and 12" long—a duplicate of the famous figure in the Frank Partridge Collection—a Palissy dish, a salt glaze charger, 16" in diameter, with characteristic moulded-diaper rim and painted flowers, and some very fine Leeds.

S.W.F.

COLLECTING OLD TOBACCO STOPPERS

BY RONALD F. MICHAELIS

IN comparison with some of the more beaten paths of collecting very little appears to be known of the fascination surrounding tobacco stoppers, or pipe stoppers to give them their more familiar title. Little also appears to have been written about them, taking into consideration the fact that they have been in almost general use among smokers for something more than three hundred years.

Pipe stoppers, in common with most other inventions, originated by necessity. In the days when tobacco smoking in Europe first became "fashionable" and was adopted by the gentlemen of the courts of Spain, France and England, pipe bowls were made much smaller and narrower than they are to-day, consequently it was necessary to devise some object small enough in circumference to enter the bowls so that the tobacco could be evenly distributed down the length of the bowl, and not rammed tightly at the top, as would be the case, in all probability, by merely pressing down the tobacco with the forefinger—to say nothing of an occasionally burned finger-tip!—when the burning tobacco or hot ashes required condensing.

The use of such an implement continues even to this day, but the modern counterpart of the old stopper is essentially a multi-purpose article consisting of a stopper, a pick and a rasp to scrape away hardened crust from the inside of the bowl, and sometimes other small "tools" for performing all the requirements necessary to ensure a trouble-free smoke.

Despite the prevalence of pipe smoking it is surprising how many persons there are, not excluding antique dealers, who do



Fig. I. A selection of carved stoppers in ivory, wood, horn and bone.

Stoppers made from the more enduring materials such as metal are, naturally, more easily found to-day, but plenty of other types have been, and doubtless will continue to be, unearthed in out-of-the-way secondhand and antique dealers' establishments.

In total length pipe stoppers may vary from about 1½ ins. to 4½ ins. overall. The diameter of the flat end of the stem may usually be taken as an indication of the age of the piece; generally speaking the earliest being not more than $\frac{1}{16}$ or, at most, $\frac{1}{8}$ of an inch across at the widest part. The sizes of the stoppers tended to increase as larger pipe bowls became more widely used.

It is sometimes difficult to decide whether a particular item was originally intended for use as a pipe stopper or as a seal. The use of sealing-wax was, at one time, far more in vogue than it is now, and a very similarly shaped article served the purpose of compressing the wax impression.

Where seals bore engraved designs, crests or initials these would be engraved in reverse, and this fact is, often enough, the only indication of their intention for use for that purpose. In either case, whether, in fact, seals or pipe stoppers, the pieces are generally worth retaining for their artistic merit or old associations.

The craftsmen who made the earlier models used their ingenuity in the manufacture of such small and decorative instruments as would serve their purpose, and many of the earliest are unique.

The increasing interest in these useful items was quickly appreciated by those with a commercial instinct and thus many of the later types were turned out in large numbers, particularly those in brass, which could be easily moulded.

Some of these brass stoppers, although produced in comparatively large numbers, are, nevertheless, still very desirable but, unfortunately, the modern faker has not left this field unturned and, consequently, most of the brass stoppers found on the market to-day are reproductions of earlier types, or are entire figments of imagination having no relationship to earlier types; needless to say, these have little or no collectable value.

Genuine old stoppers may usually be identified by the workmanship in their composition; the earlier models, although perhaps crude in design and workmanship, usually show some indisputable artistic merit and individuality. For instance, a carpenter or woodworker would naturally design one, having the "stopper" end small enough to do its work effectively but, as is usual in a craftsman

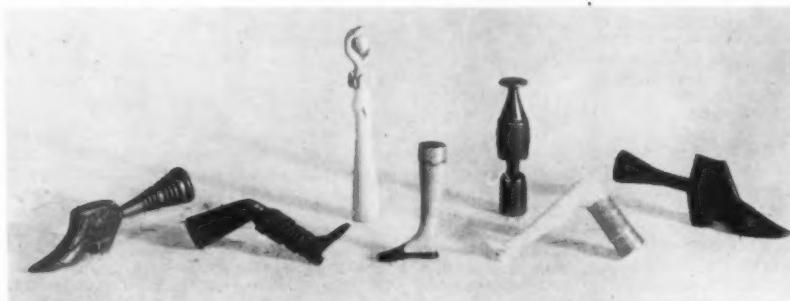


Fig. II. A representative range of more common types, in brass, wood and ivory.

not know even what is meant by the term "tobacco stopper."

The writer has received many blank looks from dealers greeting the request for such objects in curio and antique shops, although on rare occasions, where least expected, a dealer will produce an odd specimen or two and remark, "Yes—I have had these for years. I never get asked for them now," or he may vouchsafe the information that he "thought they were seals!"

Examples of old stoppers are found in a variety of materials suitable for carving, such as wood, bone, ivory, horn, mother-of-pearl and, in fact, in anything which would lend itself to being modelled into the requisite object. Porcelain and pottery stoppers, although rare, are known.

Amongst the metals brass, bronze, copper, iron, steel, pewter and silver have been used: one writer mentions that even gold examples are known, but the author has never come across such a specimen, although gold (and gold mounted) seals are frequently met with.

Many stoppers made in bone, wood and ivory have been mounted with silver, sometimes for decorative purposes only but more generally the mount is placed at the flat (or stopper) end to protect the more delicate material from charring by constant contact with burning tobacco.

COLLECTING OLD TOBACCO STOPPERS

with any artistic ability at all, would embellish his stopper with a fancy design or, perhaps, carve it into the shape of a favourite tool or familiar object.

An example is shown in Fig. I, the first piece in the bottom row being delicately carved in hardwood in the form of a miniature plane, with adjustable blade and detachable slide, and is, in fact, a perfect working model. This particular stopper has been acclaimed by some as the gem of the collection.

An attempt has been made to date and describe some of the specimens illustrated here: information may, in some cases, be merely conjectural, but a genuine effort has been made to ensure accuracy of description or period wherever possible.

Fig. I shows a good range of uncommon stoppers. Of the standing pieces No. (i) is of carved ivory, depicting a soldier or privateer, probably Dutch, *circa* 1700, in the costume of the period. (ii) a hand grasping a dagger or sword, carved in hardwood; this is probably an allegorical representation of the legend of King Arthur's magic sword "Excalibur" rising from the lake. (iii) a sporting subject of Hound and Hare, beautifully carved in boxwood,

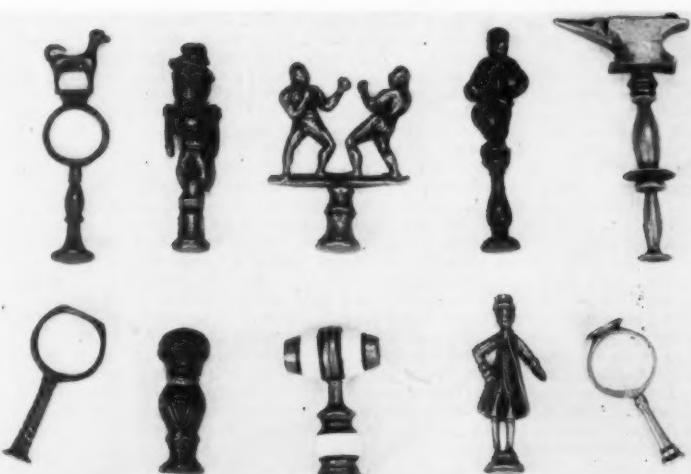


Fig. III. Examples of brass stoppers ranging from about 1740 to 1820.



Fig. IV. Uncommon pieces in various materials, including mother-of-pearl, horn, ivory, silver, pewter and Wedgwood ware. The first item in the bottom row is a silver-mounted boar's tusk.

mounted with silver, *c.* 1800. This design is also known in ivory and in brass, with minor variations. (iv) a figure of an ecclesiastic, probably of the ill-fated Dr. Sacheverell, carved from antler horn. This piece is particularly interesting in that it has a concealed cavity, almost indistinguishable when closed, used for some purpose which escapes the writer, for the cavity is too small to have been used for snuff.

An early piece, probably *c.* 1710. (v) a unique stopper, cut from a piece of natural root, bearing a silver mount.

This has, doubtless, been selected by the maker on account of the striking resemblance to a clenched hand holding a pipe, examples of which are among the more common designs. The workmanship in the silver mount indicates the XVIIth century as the probable period of manufacture.

In the front row the first piece is the plane already described, next to which is a finely turned stopper in ebony; the pointed end

farthest from the camera would be used for digging down into the pipe bowl for loosening tobacco.

The last piece in this illustration depicts a hand holding a rod, a variant of a common type. This is carved in bone.

Practically everything in everyday use, and many notabilities, both real and fictional, have been portrayed by the makers of pipe stoppers down the ages. Amongst the statuettes and busts will be found Britannia, Punch, Shakespeare, Cromwell, Napoleon and hosts of others, too numerous to mention.

Models of a hand holding a pipe, or of a leg, shoe or boot are, undoubtedly, the most common of all, being easy subjects for the artist to reproduce.

Fig. II shows a representative range of these latter types: No. (i) being in brass, finely engraved, probably of French XIXth century manufacture. (ii) a leg and top-boot, carved in hardwood, with inset ivory buttons to the knee breeches. (iii) an ivory hand holding a ball. (iv) a leg in ivory, with a boxwood slipper neatly riveted to the foot, with a silver mount capping the stopper end. (v) a composite design of a barrel, a bottle and a glass in brass. This design is known with variations in the shapes of the items which comprise the whole; the shape of the glass being the truest indication of the age of the piece. (vi) an ivory leg, silver mounted; the boot is of the type worn in the late Stuart period. (vii) a boot in mahogany, a variation of the first item in the illustration.

Fig. III. This illustration shows various brass stoppers, ranging in period from about 1740 to 1820. No. (i) combines the ring stopper with a statuette of a dog. No. (ii) is a grotesque caricature of the Duke of Wellington: this may well have been made in France, during the years 1815-1818, when the Duke was in command of the international army of occupation.

His popularity waned in that sphere and attempts were even made to assassinate him. No. (iii) portrays Tom Cribb, champion boxer of England between the years 1809-1821, and Tom Molineux, the negro, whom he narrowly beat on their first meeting at East Grinstead on December 10th, 1810, and thoroughly beat on the second occasion, some months later at Thistleton Gap, near Grantham. Cribb went into retirement about 1821, having been beaten only once in his career—by George Nicholls, in July, 1805. He died in 1848. Tom Hazel wrote a stanza to him after his victory over the negro as follows:

"A true Briton from Bristol, a rare one to fribb,

A P O L O

He's champion of England, his name is Tom Cribb
With white and black men, has mill'd all round
But one to mill him in the world can't be found."

No. (iv) is probably depicting some fictional character of c. 1780. No. (v) is a beautifully executed anvil and baluster in heavy, hand-made brass and is one of the finest pieces in the collection. (vi) and (x) are ring stoppers; a contemporary use of which type can be seen in Hogarth's "Modern Midnight Conversation." Here a clergyman, said to be Parson Ford, Dr. Johnson's uncle, in full canonicals, is seen sitting before a punch-bowl smoking a long churchwarden pipe, and bearing upon his finger just such a ring stopper. Each of the ring stoppers shown has initials cut on the short flat section which forms the front of the ring to proclaim ownership; these initials could also have been used as a seal when required. No. (vii) is an early representation of Punch. No. (viii) is composed of sections of brass, iron and ivory, placed consecutively, and riveted together to form a pleasing whole. This piece is just as likely to have been a seal, if one may judge from the cross-hatching which is cut into the base. No. (ix) is of a Quaker, in conventional garb, possibly depicting George Fox, their leader.

Fig. IV (top row). No. (i) is delicately carved from mother-of-pearl and shows an ape in the costume of a courtier or soldier; probably of Russian workmanship. The mount is of silver, and has a semi-precious stone set in the base.

No. (ii) is a bone snuff-spoon with pipe stopper end, and is possibly of XVIIth century date. Nos. (iii) and (v) are both in blue-ground Wedgwood ware, with applied white cameo decoration, and are reputed to have been made for the Great Exhibition held at the Crystal Palace in Hyde Park in 1851.

No. (iv) is an early carved specimen in hardwood, mounted with pewter at both top and bottom, the lower and larger end probably intended for use as a seal and the smaller end as a stopper. A male and a female figure are depicted. The man is wearing a periwig, tied at the back, in the style of the early XVIIth century. No. (vi) is of ivory, having a steel shaft contained in the body for loosening tobacco in the pipe bowl or for picking small particles from the stem. (vii) is also of ivory and shows the barrel, bottle and glass motif which was frequently used. The base of the bottle unscrews, disclosing a cavity containing two miniature gaming dice.

In the bottom row is shown a boar's tusk, mounted in silver, next to which is a pewter piece depicting a dog seated on a pedestal. The last item is of silver. The disc unscrews from the barrel and has attached to it a steel shaft similar to that shown in the ivory specimen immediately above.

There is no doubt that smokers took a very great pride in their pipe stoppers in the past. It was fashionable to be able to display a stopper cut from a piece of wood from this or that historical object, just as snuff-takers would flourish a unique snuff box, made from the timbers, possibly, of a famous galleon, or possessing some equally romantic history.

This reminds one of the remark of John Taylor, the Water Poet, made in his "Wandering to see the Wonders of the West," 1669, upon having seen the famous Glastonbury Thorn, which the

of the winter in turning great quantities of them; and that he made a present of one to every gentleman in the country who has good principles, and smokes. He added, that poor Will was at present under great tribulation, for that Tom Touchy had taken the law of him for cutting some hazel sticks out of one of his hedges." (January 8th, 1712.)

In the British Museum may be seen a small collection of early stoppers, amongst which will be found one in the form of a heart, the inscription upon it indicating that it was made from the Royal oak tree in which King Charles II is said to have hidden during his flight from Cromwell's army in 1651.

It is to be regretted that, of the many old stoppers that have come down to us, the history of the early associations of most of them has been lost in obscurity.

Readers may be interested in a poetical essay by James Boswell, the celebrated biographer of Johnson, which appeared in the *Shrubs of Parnassus*, published in 1760. This essay is curiously descriptive of many of the pipe stoppers in use at that time:

"Oh ! let me grasp thy waist, be thou of wood,
Or laevigated steel, for well 'tis known
Thy habit is diverse. In iron clad
Sometimes thy feature roughens to the sight ;
And oft transparent art thou seen in glass,
Portending frangibility. The son
Of labouring mechanism here displays
Exuberance of skill. The curious knot,
The motley flourish winding down thy sides,
And freaks of fancy pour upon the view
Their complicated charms, and as they please,
Astonish. While with glee thy touch I feel
No harm my finger dreads. No fractured pipe
I ask, or splinter's aid, wherewith to press
The rising ashes down. Oh ! bless my hand,
Chief when thou com'st with hollow circle, crown'd
With sculptured signet, bearing in thy womb
The treasured corkscrew. Thus a triple service
In firm alliance may'st thou boast."

If one takes the trouble to analyse the above few lines it will be seen that wood, steel, iron and glass are all mentioned as media from which stoppers were produced before 1760.

Examples in the first three materials are well known, but the writer has never come across an authentic early specimen in glass. Glass pestles or sugar-crushers have been claimed by some to be tobacco stoppers and, indeed, look suspiciously like them, but the discerning collector will disregard them as objects unworthy of inclusion in his pipe stopper collection.

The stopper mentioned in the final lines, i.e. "the hollow circle, crown'd with sculptured signet" is similar to the ring stoppers shown in Fig. III. Stoppers containing corkscrews are not confined to the ring type. In the writer's collection is a silver specimen, 3½ ins. long, which unscrews at the top, disclosing a corkscrew; the small stopper-end also unscrews and is found to be attached to a steel spike for loosening tobacco.



Fig. V. Early XVIIth century steel smokers' tongs incorporating three tobacco stoppers.

monks at that place had celebrated for its miraculous flowering at Christmas time, and which was cut down by the Parliamentary soldiers. He says, "I saw the sayd branch, I did take a dead sprig from it, wherewith I made two or three tobacco stoppers, which I brought to London." One may also read in the *Spectator* of the remark made by Sir Roger de Coverley, when viewing the Coronation Chairs in Westminster Abbey: ". . . If Will Wimble were with us, and saw those two chairs, it would go hard but he would get a tobacco stopper out of one or t'other of them."

This quest for suitable material from which to carve his pipe stoppers was the cause of much uneasiness and trouble for poor Will Wimble, for the "Spectator" himself, having encountered Sir Roger whilst out walking, says, ". . . He then proceeded to acquaint me with the welfare of Will Wimble. Upon which he put his hand into his fob and presented me in his name with a tobacco stopper, telling me that Will had been busy all the beginning

It is not, by any means, generally known that the long smokers' tongs were frequently embellished with tobacco stoppers. The tongs themselves were used for selecting a burning ember from the fire; this was then held, at arm's length, over the bowl of the long churchwarden pipe while the smoker puffed until the tobacco was well alight. Such tongs vary in length from a pocket size to about 18 ins.

These implements were usually kept hanging on the wall, or in the inglenook, of taverns in the XVIIth century for the use of their customers. Some tongs are known to have a whistle incorporated in the handle, with which the bibulous might summon "mine host" to refill the tankards of ale.

There is a particularly fine pair of steel smokers' tongs in the collection of the Guildhall Museum, London. A drawing of these appears in Mr. J. Seymour Lindsay's book *Iron and Brass Implements of the English House*, published by the Medici Society. The tongs

COLLECTING OLD TOBACCO STOPPERS

are scissors-shaped, and the two handle terminals are finished off with flat-ended presses for the tobacco, one having a screw-thread which, upon being withdrawn, discloses a spike for pricking down into the pipe bowl.

Steel was the principal agent from which smokers' tongs were produced, although specimens in brass are known to exist; most of the latter, however, were made without pipe stoppers.

Some tongs have the central pivot extended to a length of about 1½ ins. from the body, whilst others have an additional piece of metal welded to the side; both for use as stoppers. It is not unusual to find engraved dates upon these pieces; the dates generally ranging between the years 1650 and 1720. Such pieces are a creditable addition to any collection.

A good example of steel smokers' tongs, embodying three pipe stoppers, is shown at Fig. V. These are 17½ ins. in length. The small projection to be seen lying near the centre of the prongs is not a stopper but is there for the sole purpose of keeping the two fingers rigid when open.

All the pieces illustrated are from the author's collection, which has been built up over the last 25 years, for the most part piece by piece, by the acquisition of single specimens, the amassing of which has been a source of constant pleasure to their owner in the process. If there are any other collectors of these relics of the past, whose eyes should chance to light on these few words, the writer would be pleased to hear from them with the object of comparing specimens or corresponding generally on the subject.

Letters may be addressed c/o the Editor of this journal.

GLASS THROUGH THE AGES. By E. Barrington Haynes. (Penguin Books Ltd. Price 2s.)

THE book is presented in the double volume form and contains 240 pages of reading and a 64-page section of excellent photogravure illustrations, depicting nearly 300 glasses dating from the fifth century B.C. to modern times.

The history of glass is traced in an interesting and attractive style from its earliest beginnings and is summarised in what the author describes as a bird's-eye view. When history itself became confused it is not surprising that the story of a minor art should be obscured and the author is to be congratulated upon his efforts to present a connected version of the phases of glass-making following the dark period when Roman power no longer sufficed to maintain the borders of its Empire.

Chapters are devoted to such subjects as the "Decorative Techniques," "Jacobe Glasses," in which the Horridge Theory is elaborated, "Commemorative Glasses," and to "Glassmaking in England." The subject of Irish glass is, however, not considered of sufficient importance to receive even a sub-title and is dismissed in little more than a page. This comes as a surprise to the reader when he compares the space in the early chapters devoted to a period when history was obscure and from which no specimens have survived.

The final section of the book (about 100 pages) gives a very thorough classification of XVIIIth century drinking glasses which have passed through the hands of Messrs. Arthur Churchill Ltd. The present classification is based on that used fifty years ago by Hartshore and extended and amended by later writers such as Bate, Francis and Thorpe, but it is in much greater detail than any previous writer has attempted. The enormous task which the author set himself will be appreciated by the average collector who finds a classification of his own glasses—with an estimate of their rarity and importance—difficult enough.

The author stresses the crying need for a uniform terminology and mentions that writers "have used the same words to describe different things and different words to describe the same things and have not even been faithful to their own phraseology." With this, all students of glass will agree. It is difficult to understand, therefore, why the author has himself not been faithful to his own suggested nomenclature and outline drawings.

Vague terms are introduced in the text which find no name in *Nomenclature and Classification* and no outline drawings given to clarify them. Examples are, cigar-shaped baluster (page 189), bobbin knob (page 193), half-knob and rudimentary knob (page 230), winged knob (page 232) and oversewn and overstrung foot (page 198).

New terms have been introduced for bowl forms which have for half a century been familiar to dealers and collectors alike by some well-established definition. For example, "pan-topped" and "saucer-topped" bowls are terms suggested for forms which are generally described in all text books on the subject as "double-ogee." Even if the term "double-ogee" is not strictly correct and does not

sufficiently describe the outline of the bowl, it only confuses the issue to supplant an accepted definition by a new one just as vague; the object of the classification is to establish uniform terminology, not to bewilder the intending collector.

The book is thoroughly recommended as one that no collector can afford to be without and in which anyone with an interest in glass will find something new.

E.M.E.



OBITUARY

GEOFFREY HOBSON, M.V.O.

Geoffrey Hobson, whose death at the age of 66 took place on Jan. 5th, had been a director of Sotheby's for forty years. Tribute has already been made in the press to his distinguished scholarship. Amongst other works, he was the author of *Maioli, Canevari, and Others: Thirty Bindings*; and *English Binding before 1500*. But although English and French bookbinding was his chosen field, he had an intense interest in all the arts from which he was not debarred by deafness, including the modern schools. In his last publication, *Art after the War*, he made proposals for the rearrangement of the national museum collections, under the direction of a Minister of Fine Arts. In the same work he put forward a plea for increasing the amenities of London squares and, in the case of one, suggested the erection of a tea-house to conform with the surrounding architecture. Delighted with this plan, he continued with the provocative suggestion of dressing the waitresses in period costume. Forestalling the storm of objections which this would inevitably arouse, he himself set them forth, but only to sweep them aside again in favour of his own idea, for the simple reason of "what fun" it would be. This justification, in an age when fun and aesthetics have long parted company, was typical of his zest in life, a youthful quality perhaps even rarer than the others.

MRS. WILLOUGHBY HODGSON, F.R.S.A.

Porcelain collectors will learn with regret of the death of Mrs. Willoughby Hodgson, whose name has been familiar to collectors for almost half a century. Although she had been leading a secluded life for the past eight or ten years owing to increasing infirmities, her interest in ceramic matters, and indeed in the collecting of antiques generally, remained unimpaired.

Although Mrs. Hodgson lectured extensively at one time, and even inaugurated the novel idea of giving courses of lessons in china-collecting (a manœuvre made necessary by the lack of textbooks to guide early collectors), it is mainly through the medium of her writings that she is known to the present generation. Her small volume, *How to Identify Old China*, appeared in 1903 and went through many editions in the next twenty-five years. It was followed in 1905 by *How to Identify Old Chinese Porcelain*, in 1912 by the sumptuous *Old English China*, and in 1924 by *The Quest of the Antique*. New information has been discovered since these books were written and attributions have been revised, but it is to be questioned if their value for young collectors has greatly diminished; their author had a happy and easy style of writing which proved immensely helpful to readers.

Mrs. Hodgson must be regarded as one of the pioneer figures in the field of English ceramics, and a worthy successor to those great names, Lady Charlotte Schreiber, Sir A. W. Franks and Sir A. Church; and like all pioneers she had a dauntless spirit which enabled her to surmount private and public worries alike.

Porcelain collecting has progressed immensely since Mrs. Hodgson's heyday, and it is perhaps not easy to realise the extent of the work which pioneers such as she had to carry out; but those of us who are the fortunate possessors of cabinets of fine porcelain owe to her, and the art of connoisseurship she did so much to found, an enduring debt of true gratitude.

F. SEVERNE MACKENNA.

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Copies of APOLLO can now be bought more freely each month and orders can be placed with confidence in regular monthly delivery by instructing your newsagent or by applying direct for a postal subscription to the Publisher, APOLLO, 10 Vigo Street, Regent Street, London, W.1.

SALE ROOM PRICES

DECEMBER 7, 13, 14, 17, 21 and January 4, 11 and 12. This sale included a most interesting number of Rowlandson drawings and sketches, which fetched very outstanding prices. PUTTICK & SIMPSON: pair of small Bow figures, £19; six Worcester figures, £48; Coalport oval shaped centre piece, £23; pair Dresden figures, £21; four Dresden figures symbolic of the senses, £125; pair Meissen figures, £22; pair Chelsea Derby figures, £30; old French mantel clock in Dresden porcelain, £27; pair Dresden circular plaques, £50; Capo di Monti model of a Sedan chair, £24; pair large Sèvres vases, £34; thirteen drawings by Thomas Rowlandson, Nine Pins, £54; Village Market Scene, Chairing the Member, £66; High Life Below Stairs, £34; An Interior with Figures, £11; Rocky Landscape with Figures and Cattle, £12. Figure subject, £6; Halting to eat a bit of Victuals, £16; River Scene with Figures Landing from Boats, £86; Village Scene with Four-Horse Coach, £78; School Mistress Asleep in a Chair, £15; Figures in a College Gateway, £44; View near Limehouse, £38; Village Scene with Wagon and Numerous Figures, £78.

December 8. Pictures, SOTHEBY'S: Bouquet of Flowers, Jan (Velvet) Brueghel, £750; and another by the same, Spring Flowers, £1,550; two by Pieter Brueghel the Younger, Merrymaking on the Ice, £340; and the Feast of the Bean, £480; Flowers in a Sculptured Urn, P. T. Van Brussel, £1,050; Venice, Canaletto, £130; three by Jan van Goyen, Landscape with Drawbridge, £600; Cottages in the Dunes, £380; River Scene with Ferry, £550; two Francesco Guardi, A Capriccio with Obelisk, £750; and the Fort of S. Andrea on the Lido, £800; three by J. van Huysum, Flowers, Bouquet in Vase, £380; Flowers and Bird's Nest, £1,400; A Still Life of Fruit, £1,000; two by Gaspar Netscher, The Kitchen Maid, £800; and another Kitchen Maid, £350; Girl Feeding a Parrot, Pieter Van Slingeland, £2,600; The Satyr and the Peasant, Jan Steen, £3,800; Bacchus and Ariadne, Giovanni Battista Tiepolo, £1,400; The Approaching Storm, William Van de Velde the Younger, £850; The Ambush, Philips Wouwerman, £110; The Dancing Dog, Jose Bennliure y Gil, £400; Roses Tremieres, Henri Fantin-Latour, £4,200; Good Friday, Jose Gallegos, £580; Interior of an Inn, Edmund Bristow, £200; two by John Constable, Hampstead Heath, £13,000; and Gillingham Mill, £600; On the Norfolk Coast, J. S. Cotman, £110; Cottages among Trees, John Crome, £300; three by Thomas Gainsborough, Woodland Scene, £1,800; A Watering Place, £440; The Charlton Children, £1,600; Mother and Child, Daniel Gardner, £120; Pair of Hunting Scenes, Heywood Hardy, £220; Changing Pastures, John Hilder, £160; Portrait of a Young Girl, Sir Peter Lely, £110; three by George Morland, Children Birdnesting, £5,000; Juvenile Navigators, £5,200; and Breaking the Ice, £220; Near East Grinstead, Patrick Nasmyth, £820; Master Charles Russell, George Romney, £310; Sportsmen Refreshing, William Shayer, Senr., £170; Sheringham Woods, James Stark, £600.

December 10. Pictures, CHRISTIE'S: Flowers in Vase, J. Bosschaert, £94; Three Children in Landscape, A. Cuyp, £168; Madame de Staél, H. P. Danloux, £147; Jack Hill in his Cottage and Jack Hill in a Wood, pair, T. Gainsborough, £199; Head of a Boy, Laughing, Frans Hals, £441; Portrait of a Gentleman, Hans Holbein, £583; Portrait of a Lady, Lawrence, £115; Mynheer de Reuter, N. Maes, £157; A Young Lady, Rembrandt, £357; Mrs. Bonar and Child, George Romney, £336; Colonel Lord Charles Lennox, also Romney, £546; The Fathers of the Church, Sir P. P. Rubens, £105; The Virgin and Child with Saint Dorothy, Titian, £3,990; Portrait of Countess Isabella Albrizzi, Vige Le Brun, £1,365; View of the Canareggio, Venice, A. Canaletto, £210; Market Scene, Philips Wouwerman, £336; Reading the Letter, P. de Hooch, £367; River Scene with a Square Tower, Salomon Van Ruisdael, £1,365; Mrs. Justinian Casamajor and Family, Daniel Gardner, £577; The Twelve Months, Abel Grimmer, £683; The Fall of Icarus, F. Albano, £473; Gossips, J. B. Burgess, £105; two by Canaletto, View on the Grand Canal, Venice, £2,205; and View of the Grand Place, Dresden, £787; Still Life, Pieter Claes, £336; The Gardens of a Palace, M. D' Hondecoeter, £630; 12th Earl of Eglington, David Martin, £273; Charles I, D. Mytens, £210; two by A. Van der Neer, River Scene, £336, and another with windmill and shipping, £210; Bacchanalian Figures, N. Poussin, £157; Paysage avec Cascade, Hubert Robert, £189; Woody Landscape, W. Shayer, Senr., £147; Crossing the Brook, Henry Thomson, £1,260; Portraits of Lady and Gentleman, P. Moreelse, £735; The Suitor, Lucas van Leyden, £472; Portrait of Young Man, Filippo Mazzola, £105; Adoration of the Infant Saviour, Stefano da Zevio, £105;

and two drawings, Haymakers, Birket Foster, £682; Swiss Village, T. M. Richardson, £168.

December 10, 14, 17 and January 17. Antiques, KNIGHT, FRANK & RUTLEY: walnut settee, £45; regence tulip commode, £47; pair semi-circular commodes, £110; Dutch inlaid cabinet, £42; figured walnut lowboy, £80; similar bureau bookcase, £90; Dutch marquetry bureau, £37; ten pictures, four Copley Fielding, one Stanfield, one Bonington, one Varley, one De Wint and two David Cox, all went for £10 each; an XVIIth century walnut and marquetry chest, £50; oak refectory dining table, £38; Georgian tallboy, £45; pair Dresden porcelain bottle-shaped vases, £45; and another pair of Dresden vases, massive, £75; Louis XV Kingwood bombe commode, £36.

December 13, 15, 16 and January 5, 6, 12 and 13. Antiques and works of Art, ROBINSON & FOSTER LTD.: Oak Welsh dresser, £30; Georgian drum-top library table, £40; pair rosewood card tables, £36; mahogany 2-pillar dining table, £40; Music, G. P. Piazzetta, £82; Figures in a Garden, J. B. Huet, £92; carved mahogany Bergere suite, £152; cap-a-pie suite of armour, Maximilian style, £40, and one in the Gothic, £27; The First Born, G. A. Corrodini, £38; Wargrave Ferry, £44.

December 16. Porcelain and Furniture, CHRISTIE'S: Waterford chandelier, for six lights and six small similar branches, £462; an Old English tea service, £89; nine Hepplewhite mahogany chairs, £462; Sheraton sideboard, £82; Georgian knee-hole writing desk, £105; Queen Anne bureau walnut cabinet, £173.

December 17. Silver, CHRISTIE'S: Vase-shaped cup and cover, 9 carat, £240; French silver-gilt toilet service, by Auoc aine à Paris, £600; oblong inkstand, Edward Wakelin, 1755, £145; pair Georgian candlesticks, Louis Cuny, 1718, £165; pair Queen Anne candlesticks, Anthony Nelme, £95; George II circular salver, 1734, probably by Francis Pages, £240; four oblong entree dishes, 1808, £160; two-handled oval tray, J. Crouch, 1805, £130; four oval meat dishes, J. Parker and E. Wakelin, 1772, £92; large two-handled oblong tray, 1813, £120; Charles II plain cylindrical tankard and cover, 1750, £170; William III plain tankard and cover, William Middleton, 1698, £185.

December 17. Pictures, CHRISTIE'S: The Terrace of a Chateau, D. Van Delen, £103; Saint Catherine, Palma, £168; A Lane Scene, W. Shayer, Senr., £103; An Italian Lake Scene, R. Wilson, £252; Portrait of Mrs. Ramsay, A. Nasmyth, £231; View on the Dutch Coast, Klaes Molenaer, £105; Fishing Boats in a Rough Sea, A. Van Beyer, £136; Flowers in a Glass Vase, J. P. Van Thiel, £131.

December 17. Porcelain and Furniture, SOTHEBY'S: Ralph Wood Sailor Toby, £120; Ralph Wood Squire Toby, £135; Martha Gunn Toby Jug, Ralph Wood, £130; Chelsea Bantam Hen, £85; pair Meissen Leopards, £360; Salt glaze figure of a lady, £210; pair boldly modelled Chelsea candlestick groups, £170; breakfront pedestal bookcase, £128; ten Hepplewhite mahogany dining chairs, £165; ten ladderback chairs, mahogany, £95; Chippendale tripod table, £100; dressing chest, £100; Hepplewhite sideboard, £100; six Hepplewhite chairs, £120; suite Hepplewhite furniture, six chairs and settee, £230; Chinese library chair, £100; set six Hepplewhite shield-back chairs, £145; pair Regence wall mirrors, £250; set XVIIIth century ladderback chairs, £115; Regency fine large mahogany pedestal writing table, £450; pair William and Kent walnut stools, £230; eight Charles II walnut elbow chairs, £8,000; William Kent wing bookcase, £450; fine Beauvais tapestry from the Grotesques of the Gods series, £720.

December 22. Porcelain and Furniture, CHRISTIE'S: A few of the items: Derby dinner service painted in the Oriental style, £100; Worcester dessert service, £100; mahogany bracket clock, movement Eardley Norton, London, £126; Queen Anne walnut bureau, £94; Queen Anne walnut tallboy, £82; Chippendale winged armchair, £92.

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LOSING LONDON'S ENTREPÔT TRADE

—continued from page 41

by exchanging his stock between London and New York: he must be able to swap items with other dealers wherever a market arises.

The art market is and must be international: it must be fluid: restrictions kill it, and this country is losing and stands to lose an immeasurable asset, based neither on raw material, manpower or any of the factors so blithely labelled by economists, but on hard-won confidence between individuals of different nations, an asset which can be utterly destroyed by regulations imposed by those to whom a form of trade is only another cipher in a soulless balance-sheet.

C. V. PILKINGTON.